

## MAJOR AND MINOR.

**Vienna.**—At the fourth German choral festival about 500 societies, with a membership of 12,000, will be represented. It is estimated that 9,000 singers will take part in the proceedings. Lodgings for 6,000 have already been engaged for twenty days, from August 11 to 31, by the committee in charge. A newspaper will be published in the interests of the festival. Its inaugural number will appear on May 1, and will be followed by nine others in fortnightly issues.

A report having been spread abroad by some persons, eager to avail themselves of any pretext to disparage Richard Wagner, that, notwithstanding his well-known philippic against the Jews, he was himself of Semitic descent, some enthusiastic Wagnerites set to work to examine all the records

of the churches at Leipsic and elsewhere which could throw light on the matter, and have now ascertained that Wagner himself, all his brothers and sisters, his parents and grandparents, were either baptized according to the Lutheran form or described themselves in the registers as being of that persuasion; and thus a controversy may be regarded as settled, which ought never to have been started.

**Balfe.**—The only son of Balfe, the Irish composer, is in great poverty and distress. Dr. Barnett, of Brixton, has interested himself in his behalf, and has started a subscription for the purpose of setting him up in business, he having a few useful inventions by which he could get his living.

**Genelli.** of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsolled with stamps, on short notice. Mail Cabinet with \$1.

The Calenberg & Vaupel pianos possess marvelous tone, great and soul-stirring power, extreme delicacy of touch, a talking and singing quality, rivalling even the human voice in compass, depth and intonation, and a handsome and finished exterior. They are in upright, grand and square styles and are sold at moderate prices.—*Free Press.*

**Alboni.**—At a concert of American vocalists in Paris recently, Miss Sybil Sanderson was unable to sing, at the last moment, on account of indisposition. Mme. Alboni was in the audience, and the famous contralto volunteered to fill Miss Sanderson's place in the programme. She went on the stage and sang seated there. Although she is 64 years old, her voice is of marvelous sweetness and power. She was applauded to the echo, and the people were enthusiastic.

Quail on toast, at Milford's.

## MUSIC BOOKS

PUBLISHED BY

## OLIVER DITSON CO.

BOSTON, MASS.

1890.

## New and True Music Books.

<i>Choice Sacred Solos</i> , 34 fine songs.....	\$1.00
<i>Choice Sacred Solos</i> , for Low Voice, 40 songs.....	1.00
<i>Song Classics</i> , Soprano and Tenor, 50 songs.....	1.00
<i>Song Classics</i> , Low Voice, 47 songs.....	1.00
<i>Classic Baritone and Bass Songs</i> .....	1.00
<i>Classic Tenor Songs</i> , 36 songs.....	1.00
<i>Choice Vocal Duets</i> , the very best.....	1.00
<i>Everest's Album of Songs</i> , good selections.....	1.00
<i>Maud V. White's Album</i> , tasteful songs.....	1.00
<i>Sullivan's Vocal Album</i> , a master's work.....	1.00
<i>Popular Song Collection</i> , 37 good songs.....	1.00
<i>Good Old Songs</i> we used to sing, 115 songs.....	1.00
<i>College Songs</i> , 150,000 sold.....	.50
<i>College Songs for Banjo; for Guitar</i> ; each.....	1.00
<i>Rhymes and Tunes; Osgood</i> . Sweet home music.....	1.00

## INSTRUMENTAL.

<i>Piano Classics</i> , Vol. 1, 44 pieces.....	\$1.00
<i>Piano Classics</i> , Vol. 2, 31 pieces.....	1.00
<i>Classical Pianist</i> , 42 pieces.....	1.00
<i>Popular Piano Collection</i> , 27 pieces.....	1.00
<i>Popular Dance Music Collection</i> .....	1.00
<i>Young People's Classics</i> , 52 easy pieces.....	1.00

The above are all superior books.  
Any book mailed for retail price.

## PERFECT MUSIC BOOKS

for CHOIRS, for CLASSES, for CONVENTIONS, are perhaps impossible—but DITSON & CO.'S matchless books are just on the line.

**Emerson's Easy Anthems**, (80 cts., \$7.20 per dozen), are 49 about one for each Sunday in the year, and are full of grace and beauty.

**Song Harmony**, (60 cts., \$6 per dozen) by L. O. Emerson, is a new and very "perfect" book for SINGING CLASSES, perhaps the best of a long series of books by the same author.

**The Graded Singing School**, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher and is fully furnished with good material for successful work.

**Jehovah's Praise**, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

**Temple Chimes**, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

**Praise in Song**, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

Any book mailed for retail price.

## NEW MUSIC BOOKS.

**Classic Four-Hand Collection** (\$1.) Nineteen superior Duets for Piano, by Godard, Bohm, Hofmann, Brahms and other first-class composers.

**Young Players' Popular Collection**, (\$1.) Fifty-one of the very best and very easiest pieces for beginners, filling 143 pages. Heartily commended to Piano Teachers as the first book of pieces (or recreations) to use.

**Whitney's Organ Album** (\$2.) Thirty-three good pieces for Manual and Pedal, by 20 good composers.

**Operatic Piano Collection** (\$1.) Nineteen of the best operas are represented, and their melodies form the themes for as many pieces, by the best modern composers, furnishing the very best entertainment for the lovers of favorite operatic airs.

**Choice Sacred Solos** for Soprano, Mezzo Soprano or Tenor (\$1.) Thirty-five of the most lovely sacred songs, suitable for solos in church or for enjoyment at home.

**Piano Classics**, Vol. 2 (\$1.) Contains 31 pieces of medium difficulty, and of the best quality.

**Popular Dance Music Collection** (\$1.) Is as bright and merry as a book can be, and is quite full of the best new Dance Music.

Any book mailed promptly for retail price.

OLIVER DITSON COMPANY, Boston.

ESTABLISHED 1852.

# THE SMITH American Organ and Piano Co.

MANUFACTURERS OF

PIANOS

AND

ORGANS.

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANSAS CITY, MO.

\$5.00. **EQUITABLE BUILDING,** \$5.00.

6TH AND LOCUST STS.

**FIVE DOLLARS**

Per Year for a Box in the

**SAFE DEPOSIT CO.**

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

**MO. SAFE DEPOSIT CO.**

\$5.00. Open from 9.00 A. M. to 4.30 P. M. \$5.00.

## MAJOR AND MINOR.

"The Teachers' Help and Students' Guide," for music teachers and students; by E. M. Sefton, 360 Second Avenue, Cedar Rapids, Iowa. Price, \$1.00.

This book makes work easy for the teacher—the young especially—and the study of music clear and attractive for the pupil. It is truly a new departure, and is a step in advance of anything published as a means of interesting the pupil and aiding the teacher. It indicates what, when and how much, should be studied in theory, technic and the piece, with their various sub-divisions. It gives young teachers confidence, and systematizes the work of the student. It is highly spoken of by Dr. William Mason and Fannie Bloomfield Zeisler.

Go to Milford's for a Hot Oyster Loaf.

Cary.—Annie Louise Cary (Mrs. Raymond) lives in New York, where she is greatly interested in all charitable work. She sang in a Brooklyn chorus not long ago, but says she has not the courage to appear as a soloist.

Madame Fanny Raymond Ritter has just published a charming volume of English poetry, entitled "Songs and Ballads." It is a book full of brilliant or tender beauty of feeling and melody accordant with each mood. Mrs. Raymond Ritter's mind is as sensitive as an Aeolian harp, and every waft of thought or emotion, is answered by a strain of music that has something of magic in its tone. There is not a page in the book that does not show a distinctly poetical quality, and among the books of verse of the year it has a unique character, and a lasting charm. Published by F. W. Christern, 254 Fifth Avenue, New York. Price, \$1.00.

Moszkowski.—Moritz Moszkowski has composed a prelude and fugue for orchestra and organ, which Herr Lessmann describes as the most important work yet produced by the author. It was performed at a Berlin Philharmonic concert recently, and received with great favor.

A Disgraceful Scene occurred in Deutsche Theatre, the most important in Berlin. During the first performance of "King Midas" the well-known critic, Conrad Alberti, hissed, whereupon a leading banker, Meyer by name, rose up indignantly and shouted: "That's always the way. These blackmailers will hiss on the first night." A fight ensued between the banker and critic. Flats and sticks were freely used. Meyer's eyes were blackened and the blood flowed from Alberti's nose. The play was stopped and the combatants were arrested.

ESTABLISHED 1857.

# STECK

GREAT POWER,  
EVENNESS OF SCALE,  
RICH SINGING QUALITIES,  
WELL-BALANCED TONE,  
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

**WAGNER.**—"Everywhere acknowledged to be excellent."  
**LISZT.**—"They give the liveliest satisfaction."

**ESSIPOFF.**—"The very best piano made."

**WILHELMJ.**—"Rank far above all possible competition."

**LUCCA.**—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

**GEO. STECK & CO.**

Warerooms: - **STECK HALL,**  
11 East 14th Street, NEW YORK.

# PIANOS.

# ADAMANT

## Wall Plaster.

### THE BEST WALL PLASTER MADE.

Note the following among many of St. Louis finest buildings and residences plastered with this superior article:

Tony Faust's Restaurant.	New Building.	St. Louis.
Nugent's,	Broadway & Washington ave.	New Bull'g.
Chas. Kunkel's new residence,	3828 Pine street,	"
Gay Building,	Fourth st. & Clark ave.	New Building,
Meyer Bros. Drug Co.,	Clark ave. and Broadway,	"
New Building,	"	"
Chas. W. Scudder,	Vandeventer Place.	New residence,
Henry J. Meyer,	Russell & Grand aves.	"
Dr. Gregory.	New Residence,	"
Mr. Lippincott.	New Residence.	"
Leo Nagel.	New Residence.	"
E. J. Shaal,	Cora Place.	New Residence,
M. & O. Depot,	"	"
Missouri Pacific Hospital,	"	"
School of the Holy Name,	Grand ave.	"
Depot, Shrewsbury Park	"	"

For further particulars, address

**St. Louis Adamant Plaster Co.,**

Room K, Turner Building, ST. LOUIS, MO.



Factory, East 136th St. and Southern Boulevard, New York.

# SCHARR BROS.,

Fine Stationery, Artists' Materials, Wedding and Visiting Cards.

S. W. Cor. 10th and Olive Sts., ST. LOUIS.

**C. A. ZOEBISCH & SONS,**

Importers of and Wholesale Dealers in

**MUSICAL INSTRUMENTS, STRINGS, &c.**

Depot of C. F. MARTIN & CO'S Celebrated GUITARS,

'BOHEM' GENUINE 'MEYER' & 'ALBRECHT' FLUTES and PICCOLOS.  
No. 46 Maiden Lane, NEW YORK.

All the newest styles of BRASS and GERMAN SILVER Instruments constantly on hand or made to order.

Truly the Housekeeper's Favorite.

**Genuine Leb-Kuchen,**

**Sliced Home-made Fruit Cake,**

**Madeira Wafers,**

**Peoples Mixed,**

**Jersey Biscuits,**

**Hand-made French Macaroons.**

As an accompaniment to oysters the following crackers have no superior:

**Celebrated Faust Oyster Crackers,**

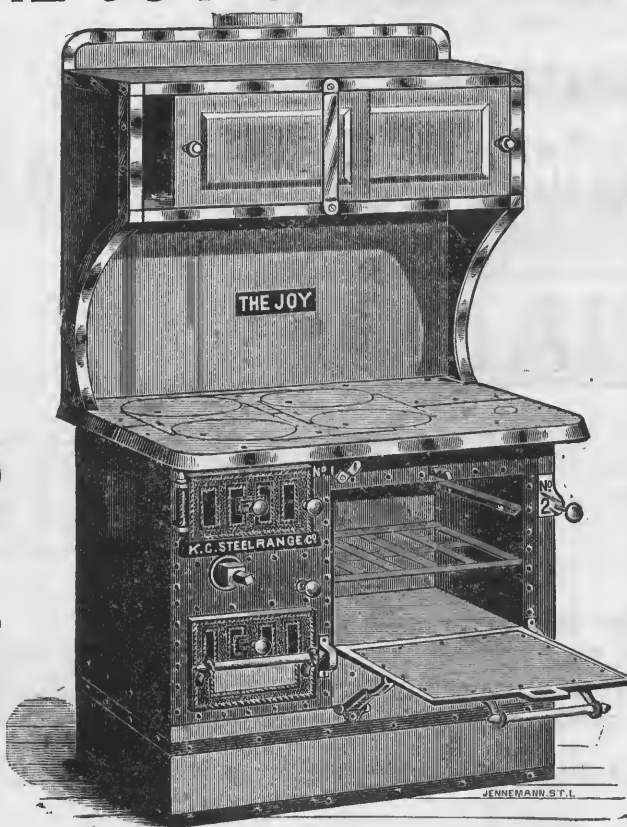
**Lynnhaven Oyster Crackers.**

Ask your Grocer for these goods and insist on them; take no others. And always ask for the Lily Brand of Crackers.

**MANEWAL-LANGE CRACKER CO.**

# THE JOY STEEL RANGE.

The most complete and durable Family Range manufactured.



The Joy is equipped for any desired purpose and to fill all positions. Call and examine or send for illustrated Catalogue.

ST. LOUIS STEEL RANGE CO., 1813 Franklin Ave., St. Louis, Mo.



## EUGENE D'ALBERT.

Another Letter Stating Why Teachers and Pupils  
Should Use No Other than Kunkel's  
Royal Edition.

The great world-renowned artist and successor of Liszt, Eugene D'Albert, writes as follows of Kunkel's Royal Edition:  
MR. CHARLES KUNKEL:

*Most Esteemed Sir*—My best thanks for your kindness in sending me your editions. They have pleased and interested me very highly and I endorse with pleasure the deservedly favorable verdict of Mr. Moritz Rosenthal.

Clear notation and print, excellent marginal annotation, and most careful fingering are the special virtues of your editions.  
With best greetings,  
Your devoted

St. Louis, April 26th, 1890. EUGENE D'ALBERT.  
From the great pianist, Moritz Rosenthal:

MESSRS. KUNKEL BROTHERS:  
*Most Esteemed Sirs*—Allow me to express to you my extraordinary pleasure at having the opportunity of discovering, in the far West, an edition of Liszt's and Chopin's compositions that can boldly be placed at the side of the very best editions of Europe.

The musical phrasing, the fingering, founded on the principles of modern virtuosoship, as well as the scrupulous attention paid to apparently unimportant details, lend a helping hand to the conscientious study of the young artist.

Accept my hearty recognition as well as the assurance of my highest esteem.  
Yours devotedly,  
MORITZ ROSENTHAL.

## THE MUSICAL DECANter.

The following incident, says the *Pottery Gazette*, of London, written by a gentleman recently, is very quaintly given. He says: "I never felt so much ashamed in all my life as I did yesterday afternoon. I called on a friend, and was obliged to wait for him for some time. There was a decanter and a wine glass on his table, and, without thinking of the matter, I proceeded to help myself. Well, the confounded bottle was one of those April fool affairs that have a music box concealed inside. The machinery of the box is so arranged that when it is tilted something or other slips its mooring, and sets a popular melody going. That's just what happened to me. I replaced the bottle on the table, while 'Sweet Violets' was trundled through the atmosphere with diabolical distinctness. Of course my host came in at that minute, and the smile that came over his countenance was scarcely perceptible, yet exceedingly cutting. Really, there was nothing wrong in my taking a glass of wine, considering my familiar footing at the house; but it was very awkward, very."

## PASSION PLAY.

The chief rehearsal for the Passion Play at Ober-Ammergau, will take place on May 18th, and the opening performance on May 26th. Performances will be given through June, July, August and September. Improvements have been made in the stage and in the scenery since the last production, while the story that speculators had bought up the tickets for the performances is denied by the authorities of the town. A curious arrangement makes available for visitors a number of beds exactly the same as the number of seats in the theatre. Each householder is entitled to as many seats as he has beds. The tariff of charges, posted at each house, is as follows: "Beds from 75 cents to \$1.25, according to the accommodation; and board, including beds, not to exceed at the best houses from \$2.50 to \$3 per day." This mingling of business and solemn tragedy is noteworthy.

## COMICAL CHORDS.

He—"Dearest, if I had known this tunnel was so long, I'd have given you a jolly hug."  
She—"Didn't you? Why, somebody did."

Penelope—"Isn't it delectable to hear a man keep time to the music with his feet?"  
Jack—"Oh, the music probably appeals to his sole."

"How did you enjoy the opera last night, Miss Chatter?"  
"Why, did you see me?"  
"No—I only heard you."

Collector—"When are you going to pay this bill? I can't be coming here every day in the week."  
Debtor—"Well, what day could you come on, conveniently?"  
"I could call on Saturday."  
"All right; from now on, I shall expect you every Saturday."

"I wish to say to the congregation," said the minister, "that the pulpit is not responsible for the error of the printer on the tickets for the concert in the Sunday-school room. The concert is for the benefit of the Arch Fund, not the Arch Fiend. We will now sing hymn six: 'To err is human, to forgive divine.'"

Thump-rattlety-bang went the piano. "What are you trying to play, Jane?" called out her father from the next room. "It's an exercise from my new instruction book, 'First steps in music,'" she answered. "Well, I knew you were playing with your feet," he said, grimly; "but don't step so heavy on the keys; it disturbs my thoughts."

A horse belonging to an Oneida County farmer exhibits a great fondness for music. The farmer's daughter has an organ, and if the horse is permitted, it will leave the barn or lot and go to the house, where it will stand by the window as long as she plays. So much does it appear to love music that the ringing of a car bell will cause it to stop and hold its head as if pleased, and when sleigh bells are attached to its harness it will exhibit the most extravagant symptoms of delight and satisfaction.

## WARNING!

We hereby warn our patrons, and all interested, against a certain Mrs. Smith, who has been defrauding the public by representing herself as agent for Kunkel's Musical Review. We have no such agent. Her last victims were in Missouri.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 43. We recognize no other.

THE PUBLISHERS.

## WHO INVENTED THE PIANO.

At this day there are savage tribes that use a species of bow with a tuning peg. In playing it they hold it in their teeth, and while the twanging is done with the right hand the left is slipped along the string to vary the tones. The bow gave way to the primitive bow-shaped harp. Looking at modern instruments you will see that many of them retain their bow shape, as, for instance, the violin, the guitar and mandolin. Later comes the psaltery of the Bible. We are told that Pythagoras, who lived in the sixth century B. C. was the first to measure a vibrating string stretched between bridges on a resonance box and by shifting the bridges he was enabled to determine the interval of the Greek octave scale. This was termed a manochord, and it is said to have been used by Guido d'Arezzo, the famous monk, who is credited with being the founder of our musical system and the inventor of the solfa syllables.

The clavichord which soon appeared was the favorite instrument of Sebastian Bach; indeed was preferred by him to the pianoforte made later. The spinet, invented by a Venetian named Spinetti, superseded the clavichord. The virginal was also invented by Spinetti, and was the favorite instrument of Queen Elizabeth, and during her reign quite a number of eminent musicians, such as Byrd, Bull and Gibbons produced original compositions for this instrument. The character of the music of the sixteenth and seventeenth centuries is especially religious. Nearly all the composers were organists, as the organ had already reached a high degree of mechanical perfection. Handel, Haydn, Mozart played on clavichords and harpsichords. There is no doubt as to who was the inventor of the piano. That honor is claimed for Schroder, of Dresden, and Cristofori, of Florence.

There is nothing in art that has had such a large share in civilization, or has influenced the progress of music, more than the piano. Muzio Clementi, who was born in Rome, and went to England when only 15 was styled the father of the pianoforte, and he is said to have been the first who composed original music for this instrument. Hadyn, Mozart and Beethoven successfully developed the sonata form and brought it to its high state of perfection. The most perfect combination of pianist and organist was Mendelssohn. Mendelssohn was a master of form. His compositions were unsurpassed for originality, finish, grace, refinement and delicacy.

## WAGNER'S ANNIVERSARY.

The Venice correspondent of the "Corriere di Napoli," remarks on the fact that twenty years ago no one in Italy would have thought it possible that the anniversary of Wagner's death would be commemorated in that country, as it has been lately with special performances of his works. The writer recalls Wagner's stay in Venice in the Venturina Palace, in 1883, and adds interesting particulars of Wagner's last sojourn there. Enjoying perfect tranquillity, and draped in his blue or black or scarlet academical robes, and with the historic painters cap on his head, Wagner paced the sumptuous halls of the red palace, and then it was he began to compose, though he never finished, "Die Buser," or an Indian legend. In that winter Wagner was present at the last musical festival he ever attended, a performance of one of his youthful overtures in honor of his wife's birthday, given in the hall of the Marcello Lyceum, with a hundred instruments, Wagner leading and Cosima the only listener. On February 13, when the sun shone on the Grand Canal with something of the pressure of spring, Wagner, who felt but disinclined to work, had ordered his gondoller to prepare the gondola for a row, but without its cover, for he wished to enjoy to the full the sunshine and the blue sky. It was while waiting at the window of the palace and listening to the gondoller singing below, as he dusted the cushions and tidied the boat, that Wagner was taken with an oppression at the heart and lay down on an antique old divan. Very soon he seemed to sleep placidly. About an hour later Dr. Kepler, who had been hastily sent for, arrived and pronounced the master dead.

## MAJOR AND MINOR.

Patti.—When the Diva feels a cold may come to her, however trifling, the opera is postponed to suit her views.

The departure of Signor Tamagno for Europe last Saturday was signalized by a fusillade of attacks on his personal peculiarities, in the daily press. Among the things said against the tenor were the following: That he is as mean a money-saver as he is a great singer, and that he values a penny as much as he does his famous C in alt. Though receiving \$2,500 a night for singing, he permitted his brother to sing in the chorus for \$50 per month. That all the small clothes of his wardrobe, such as handkerchiefs and hose, were washed by himself, to save expense. That he quarreled with his landlord about seven dollars, the cost of a room for Tamagno *frere*, and only consented to pay it on threat of being prosecuted under the innkeeper's act. That although the steamer did not sail until Saturday morning, Tamagno had his luggage taken on board on Friday, and went on board himself to save the hotel bill, staying there until it was time to go to the Metropolitan Opera House to sing, and returning after the performance. Tamagno sailed in the cabin, but his brother, who received nothing but his meals and a servant's room for acting as his valet, went in the steerage.

Dr. F. L. Ritter, in speaking of the success of Wagner's music, says:

"Here in America, and especially by most of the leading musicians in New York and Boston, the music of the future was opposed with the same insane vigor and illogical reasoning as in Europe. The fight was carried on here in a most ridiculous manner. People who never had heard a note of Wagner's music, had never witnessed the performance of a Wagner music drama, had never taken the trouble—provided they had the necessary practical knowledge to do so—to study the score of any of Wagner's published works were loud in their denunciations of this 'corrupter of classical taste,' and had the barefaced impudence to rush into print to condemn the 'music of the future.'"

"All they knew about Wagner's art was the more or less savage, injurious criticisms sent forth by the bitter opponents of the author of 'Tannhäuser,' and 'Lohengrin,' and yet each time a Wagner fragment was given here their countenances sank, they rested dumbfounded in the presence of so much beauty of a novel, original character; but trusting not their own ears, they generally concluded to wait for the verdict of the 'press,' which was expected to reflect the impressions of such performances, and which had, as a rule, then nothing better to do than to publish inane fun regarding the theories of the exiled musician; from that quarter the doubters had then very little elucidation to gain regarding the 'to be or not to be' of Wagner musico-dramatic art."

## CITY NOTES.

C. Philip Boeshenz has charge of the organ at the West End Christian Church.

Clarence Eddy exhibited a new three-manual organ in the Pilgrim Congregational Church.

Minette Uymayer, a pupil of Victor Ehling, played "Polacca," Weber-Liszt, at the Liederkranz Concert.

The Henry F. Miller piano was used at the Andres and Doerner, and Emil Zoch recitals, at Memorial Hall.

Try the Imperial Champagne. It's bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

Herman Emil Zoch, a young pianist from Minneapolis, gave a recital at Memorial Hall on the 2d ult. He created a most favorable impression.

St. Peter's Episcopal Church sang Gounod's beautiful anthem, "O Come Near to the Cross," under the direction of Geo. Jarvis, organist, on Passion Sunday.

Althea, a romantic comic opera in three acts, the libretto by William Coroline and John J. Flynn, and music by R. S. Poppen, will be put on the stage in San Francisco.

A Grand Concert was given at the St. Charles Grand Opera House on the 25th ult. by the popular violinist, Miss Agnes Gray, assisted by Mrs. Mayo-Rhodes, soprano; Miss Connolly, elocutionist; Mr. Porteous, basso; Mr. Kieselhorst, flute, and Mr. Halter, pianist. The concert was highly successful, artistically and financially.

The Andres and Doerner ensemble concerts at Memorial Hall were a highly artistic success. Mrs. Mayo-Rhodes, soprano, and Mr. Aug. Halter, accompanist, assisted in the programme. The reputation of Messrs. Andres and Doerner extends over the entire country, and their success here assures them a hearty welcome whenever they return.

Miss Nellie Strong gave a piano recital at her music-rooms, 603 N. Jefferson Avenue, on the 8th ult.; she was assisted by Mr. Charles Humphrey, tenor. Among the numbers rendered were: "Gavotte," B minor, Bach-Saint-Saens; "Minuet," Op. 14, No. 1, Paderewski; "Spanish Serenade," Zaremski; "Thy Magic Song," tenor solo, Meyer-Helmaund; "Slumber Song," Weber-Liszt; "Rhapsodie No. 12," Liszt—all of Kunkel's Royal Edition.

The United Choirs of the German M. E. Church, under the direction of Mr. George Enzinger, gave a concert for the benefit of the City Missionary Society, at Niedringhaus Memorial Hall. The programme included "In Old Madrid," soprano solo by Trotter—Miss Addie Hansman; "Merry Wives of Windsor," piano duet by Claude Melnotte—Misses Carrie and Julia Vollmar; "Andante and Valse," trio for two violins and piano, by Duncia—Messrs. Albert Hansman, William Goerlich and Mrs. C. W. Holtkamp. Much credit is due the excellent work of Mr. George Enzinger and the Misses Carrie and Julia Vollmar.

A concert was given by the violin and piano pupils of Mr. Louis Retter, assisted by the vocal pupils of Miss Charlotte H. Hax-Rosatti, at Memorial Hall. The programme was very good and the pupils, one and all, acquitted themselves in the most satisfactory manner. The vocal pupils of Miss Hax-Rosatti, who kindly assisted Mr. Retter, reflected high credit upon the excellent method of that lady. They have reasons to be proud of their teacher. Miss Hax-Rosatti has been quite successful, not alone in St. Louis, but also in Europe, where she taught for years, and where she trained many concert singers of repute; she was prima donna for many of the royal operas in Germany and St. Petersburg. Mr. Louis Retter is a teacher and musician of ability, and his violin and piano pupils developed a careful and most grateful training.

A pupil of Sev. Rob. Sauter, the well-known violonist writes as follows, from Dresden:

"Dear Teacher.—As a pupil of yours, I feel it my duty to write you how I am getting along. So far, I have enjoyed myself very much."

Our voyage on the sea was very pleasant. The first city we saw was Amsterdam. This city is built on bridges to the number of three hundred. From Holland we went to England, from England to Holland again, and then to Germany. We saw the Rhine and its beautiful scenery. We are now in Dresden. I have begun violin lessons here, and am glad to say the teacher, whose name is Ehrling, teaches the same way as you. Everything which I told him you showed me he approves of, and I am certain that a better teacher than yourself is hard to find in Germany, as this teacher has been recommended as the best to my father. \* \* \*

I have seen quite a number of operas here. I go, mostly, once a week. It is just grand, as they have the scenery especially made for the different operas. I take lessons twice a week, and practice the most of the morning. Dresden is a very attractive city, you need only walk about half a mile and you see beautiful scenery, which you can never behold in St. Louis."

## RAPIDITY OF MOVEMENTS.

Science, says a pianist, in playing a presto of Mendelssohn, played 5,595 notes in four minutes and three seconds. The striking of each of these notes, it has been estimated, involved two movements of the finger, and possibly more. Again, the movements of the wrists, elbows and arms can scarcely be less than one movement for each note. As twenty-four notes were played each second, and each involves three movements, we would have seventy-two voluntary movements per second. Again, the place, the force, the time and the duration of each of these movements was controlled. All these motor reactions were conditioned upon a knowledge of the position of each finger of each hand before it was moved, while moving it, as well as of the auditory effect in force and pitch, all of which involves at least equally rapid sensory transmissions. If we add to this the work of the memory in placing the notes in their proper position, as well as the fact that the performer at the same time participates in the emotions the selection describes, and feels the strength and weaknesses of the performance, we arrive at a truly bewildering network of afferent and efferent impulses, coursing along at inconceivably rapid rates. Such estimates show, too, that we are capable of doing many things at once. The mind is not a unit, but is composed of higher and lower centers, the available fund of attention being distributable among them.

Mrs. Shoddy—"I have just had a letter from my daughter. She is buying her trousseau in Europe."

Mrs. Snide—"Oh, that's nothing; my daughter is going to buy her husband in Europe."

### MAJOR AND MINOR.

In a circular issued by Mr. Nennstiel, that gentleman speaks for his successor a continuance of the liberal patronage hitherto bestowed upon himself. "Mr. Whittaker," says Mr. Nennstiel, "has been in my employ for the past thirteen years, and is thoroughly familiar with the various branches of the business. I can confidently recommend him to my friends and the public, and feel assured that those who give him their patronage will receive the best of treatment at his hands."

In the matter of salaries paid by the congregations of Chicago churches to their organists, the figures range all the way from \$200 to \$2,000 a year. Clarence Eddy, for instance, receives a salary of \$2,000 from the First Presbyterian Church

—the highest paid in Chicago—while Harrison M. Wild comes next with \$1,200 from the Unity Church congregation. Louis Falk receives \$1,000 from Union Park Church, and C. A. Havens the same amount from the Second Presbyterian Church. The average salary, however, paid to good organists is below \$600 per year.

If the following story is true, our Wagnerites would, no doubt, be highly pleased to have Dr. von Bülow conduct the "Master's" work at our Metropolitan. It seems that the redoubtable doctor conducted at a recent Philharmonic concert the programme of which contained Haydn's Symphony in E flat major; the first movement had been played when a gentleman in the front row hastily got up to leave the concert-room which was completely filled. The second movement the wonderful Adagio, had commenced, when, suddenly, the same

gentleman was seen making his way to the front row, in order to fetch his gloves, which he had left on his seat; hardly had Dr. von Bülow perceived this, when down came his baton like a thunderbolt, and the whole orchestra came to a standstill; the Doctor looked at the intruder furiously, and waited patiently until he had left the room, after having received from the audience a sound hissing. The Doctor is greatly praised by all right-minded people for the tact and courage he displayed in the affair.—N. Y. Ez.

It is a matter of wisdom to see Genelli's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

# BOLLMAN BROS. CO.

— WESTERN REPRESENTATIVES OF —

STEINWAY & SON'S

Gabler & Bro.  
Lindeman & Sons  
J. & C. Fischer

# Pianos,

FARRAND & VOTEY

# ORGANS.

WAREROOMS:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.

## The True Way To Reach Boils

TO CURE Eczema, Pimples, and Eruptive Diseases of all kinds is to purify the blood with Ayer's Sarsaparilla. Until the blood is cleansed, there can be no permanent relief from these troubles.

"Four years ago I was severely afflicted with salt-rheum, the itching being so incessant as to seriously interfere with sleep. Painful scrofulous sores appeared on my neck and the upper part of my arms, and from there the humor went to my eyes. My appetite being poor, my health rapidly failed. I began to take Ayer's Sarsaparilla, and before I had finished ten bottles I regained my appetite, improved greatly in strength, and was permanently cured of the salt-rheum and scrofula. I consider that what I spent for this medicine was well invested. The Sarsaparilla has indeed done me incalculable good."—Mrs. Caroline A. Garland, Deerfield, N. H., (formerly of Lowell, Mass.).

"My little niece was afflicted with a severe cutaneous disease, which broke out at intervals and resisted treatment. At last, we tried Ayer's Sarsaparilla. This acted like magic. She is now entirely cured and has been in perfect health for several months."—Margaret Peyston, Clarendon, Ark.

"For a long time I was afflicted with salt-rheum, and could find nothing to relieve me. A friend recommended

And Carbuncles, take Ayer's Sarsaparilla. No other medicine produces such immediate and salutary results.



C. K. Murray, of Charlottesville, Va., was almost literally covered with boils and carbuncles. These all disappeared as the result of using only three bottles of Ayer's Sarsaparilla. This proves that the true way to reach these troubles is through the blood. "It is now over six years," writes Mr. Murray, "since I took Ayer's Sarsaparilla, and I have not had a pimple, nor boil, nor a sign of one in all that time."

"Last May a large carbuncle broke out on my arm. The usual remedies had no effect and I was confined to my bed for eight weeks. A friend induced me to try Ayer's Sarsaparilla. Less than three bottles healed the sore. Another effect of this medicine was the strengthening of my sight."—Mrs. Carrie Adams, Holly Springs, Texas.

"I had a number of carbuncles on my neck and back, with swellings in my armpits, and was tormented with pain almost beyond endurance. All means of relief to which I resorted failed until I began to take Ayer's Sar-

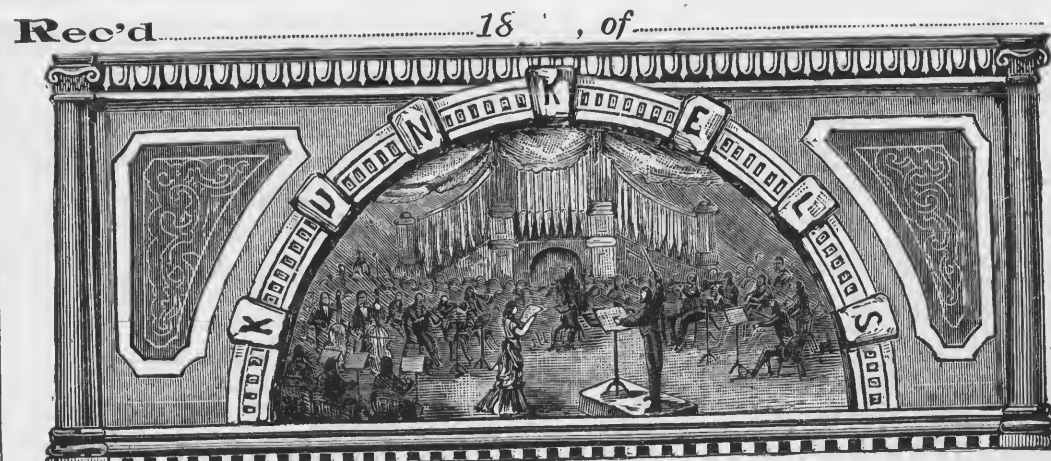
## Ayer's Sarsaparilla,

saparilla, and after taking four bottles I was cured."—Edwin R. Tombs, Ogemaw Springs, Mich.

Made by Dr. J. C. Ayer & Co., Lowell, Mass.

one bottle of which medicine restored me to health."—S. Carter, Nashville, Tennessee.

Price \$1; six bottles, \$5. Worth \$5 a bottle.



\$.....for one year's subscription to Kunkel's Musical Review, commencing with.....18....., Ending with.....189.....

This Receipt is not good unless countersigned by the Publishers:

*Kunkel Brothers*

Agent.

## SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

## Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

This notice applies to such as are strangers to you. Where you know the party soliciting to be positively reliable, the receipt, of course, is not necessary.



# MUSICAL REVIEW

MAY, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 13—No. 5.

## TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, . . . . . \$3.00  
Single Number, . . . . . 1.00

*This includes postage on paper, to all points.*

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

MAY, 1890.

KUNKEL'S MUSICAL REVIEW is published on the first of every month. The subscription price is \$3.00 per annum, invariably in advance. Single copies, 10 cents. Subscriptions may begin with any number. Subscribers changing the address of their paper must give the old as well as the new address, or no change can be made. We desire an active agent for the MUSICAL REVIEW in every town, to whom we offer liberal terms.

We send no free sample copies of the MUSICAL REVIEW. All orders for specimen copies must be accompanied with 25 cents. Address all communications to

KUNKEL BROS.,  
612 Olive Street, St. Louis, Mo.

## BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give two concerts at the grand Exposition Music Hall on the 9th and 10th inst.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, is the only permanent Orchestra to appear in this city, during the season, organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class.

Performances of past seasons by the Boston Symphony Orchestra in this city and a general knowledge of the excellence of the organization make it unnecessary to speak of the foremost position which it now occupies in the musical world. As a matter of record, it may be of interest to state that the Orchestra was formed in 1881 by a public-spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestra of Europe. To his individual support alone is due the position which the organization has been able to assume.

During the first three years of its existence, the responsible post of Conductor was filled by Mr. George Henschel, who was succeeded in 1884 by Mr. Wilhelm Gericke, of Vienna who held the position for five years.

Arthur Nikisch, the present conductor, was born on the 12th of October, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of head steward and auditor to Prince Lichtenstein, and was himself an enthusiastic amateur. In earliest childhood, the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success.—In fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition, and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus and orchestra—was so successful as to be constantly repeated; and, as a special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow students, among whom were Mottl and Faur, who especially recognized his extraordinary talent for conducting; and as a parting gift from his class, he was presented with a magnificent and costly baton. He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experience as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhäuser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in

Leipzig than any other individual can justly claim. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during all these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre; and he is particularly successful as a programme-maker. A performance of the colossal Ninth Symphony in 1882 is said to



MR. ARTHUR NIKISCH.

have been the most magnificent ever given; while the superb manner in which he conducted the concerts of the last "Tonkünstler-Versammlung" in 1883 brought him a profusion of orders and decorations from all over the country. He also conducted on many occasions in the Gewandhaus as Reinick's substitute, and has also given many remarkably successful concerts with his own theatre orchestra. More especially noteworthy, however, is the manner in which he conducted the recent monster concerts of the Liszt Society. With them, he achieved a success which caused all the noted German critics to acknowledge that Arthur Nikisch is one of the most brilliant and talented living conductors, both in the theatre and on the concert stage.



MME. STEINBACH-JAHNS.

The musical world of Leipzig is in genuine distress, for they feel only too keenly that it will be impossible to replace him. He has earned a place in the great quartet of conductors,—Richter, Levy, Mottl, and Nikisch,—and between these four geniuses and the second flight there is a wide gap. But Leipzig's loss is our gain, and it remains only for the public to show genuine appreciation of the good fortune which has befallen it.

The liberal policy of the founder and the exacting requirements of the Conductor of the Boston Symphony Orchestra and his predecessors have resulted in the assembling of a body of artists of unusual ability, well fitted to sustain the high standard of the organization.

Originally made up of the best available players of Boston and New York, each year the Orchestra has been strengthened

by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in this country.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Berlin, Paris, and London.

At the head of the Violins as Concertmeister is Mr. Franz Kneisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist.

At the first desk of the 'Cello sit Mr. Anton Hekking and Mr. Leo Schulz, new comers of whom flattering accounts are heard.

Patrons of the concerts will note with pleasure the brilliant playing on flute and oboe by Messrs. Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Mr. Joseph Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Mr. Goldschmidt, first clarinet.

In every department, the Orchestra has been brought as near as possible to ideal perfection. Mme. Magdeline Steinbach-Jahns visits America for the first time to accompany the Orchestra as soloist on its tour.

She has been for several seasons the leading dramatic Soprano of the famous Leipzig Opera House, and is a supreme favorite with the critical Leipzig public.

See programmes, which are of unusual interest, page 52.

## Choral Society,

The tenth anniversary concert of the St. Louis Choral Society will be given on Tuesday, May 6, in the Exposition Music Hall. The first part of the programme will consist of Handel's "Dettingen Te Deum," which was given at the society's first concert ten years ago. The second or miscellaneous part of the programme will close with the prayer and finale to the first act of Wagner's Lohengrin. This is a remarkably effective composition, and is one of the best suited for concert performance of all Wagner's compositions. It begins with a magnificent solo for basso, followed by a sextet with solo for soprano, a male chorus, and finally sextet and full chorus together. It is always very successful when well rendered, and the Choral Society is now fully equal to the demands which it makes on its musical forces.

The soloists are Mrs. Georgie Lee Cunningham, soprano, Mrs. W. A. McCandless, alto, Mr. John McKinzie of Omaha, tenor, Mr. Wm. M. Porteus, basso, and Mr. Arthur D. Weld, second bass.

## MUSICAL UNION.

The closing concert of this season was given on the 14th ult. as a request concert. The principals were Mrs. Fanny Bloomfield-Zeissler, pianist, Signor Guido Parisi, violinist, and Mr. A. Epstein, accompanist. The following programme was rendered:

- I. Overture—Tannhauser (Wagner).....Orchestra.
- II. Concerto in F Minor (Chopin).....  
Mrs. Fanny Bloomfield-Zeissler.
- III. Symphony in C Minor—Fifth (Beethoven).  
(1) Allegro Con brio. (2) Andante Con moto.  
(3) Allegro (Scherzo). (4) Allegro (Presto). Orchestra.
- IV. Russian Airs (Wienlawski).....Signor Guido Parisi.  
(a) Liebestraum No. 3 (Liszt).
- V. (b) Polonaise E Major (Liszt). Mrs. F. Bloomfield-Zeissler.
- VI. (a) Introduction to Deluge (Saint-Saens)—first time in St. Louis. (b) From the Ball (Gillet).  
(c) In the Mill (Gillet)—for strings only.

Mrs. Fanny Bloomfield-Zeissler's playing was characterized by the same broad and beautiful tone for which she is noted, and the audience was keenly appreciative of the great treat afforded them. Signor Parisi played in his usual masterly style, and renewed the many triumphs gained here. Mr. A. Epstein's accompaniments were thoroughly artistic. The work done by the orchestra was a credit to Mr. Waldauer.

## THE MENDELSSOHN QUINTETTE CLUB.

At the fifth concert of the Mendelssohn Quintette Club at Memorial Hall, on Tuesday evening, the 22d ult., the following programme was rendered: Quartette, Op. 125, No. 1, Schubert, (a) allegro, (b) scherzo, (c) adagio, (d) allegretto. Cello solo, "Serenade," Anton, P. G. Anton, Jr.; soprano solo, aria, "The Queen of Sheba," Mrs. Georgie Lee Cunningham. Quartette, Haydn (andante with variations). Quintette, Op. 70, Judasohn, (a) allegro, (b) adagio, (c) scherzo, (d) finale.

## OTTEN SYMPHONY CONCERTS.

Mr. Otten will, next season, give a series of ten Symphony Concerts with an augmented orchestra. This is a laudable undertaking, both for the public and our home musicians, who have reason to be grateful for Mr. Otten's enterprise.

## FOR YOU.

A beautiful sheet music cabinet for nothing. Here's a chance! To any one sending us only 15 subscribers, we will give a fine thirty-five dollar Florence Music Cabinet. The best music cabinet made. Always clean, always in order, always accessible. No tedious searching, no torn or lost music. In construction, style and finish unsurpassed. Here's an ornament for your music room. Get your fifteen friends, or your fifteen pupils, to subscribe to the greatest musical paper in the world, and receive this truly handsome cabinet. This is the most liberal offer made by any paper. Take it. See cut of same on page 51.

## CITY NOTES.

Bulow and D'Albert in their programmes here, will have played, when this reaches you, twelve selections from Kunkel's Royal Edition in three concerts. This is the edition recommended by the greatest artists, and preferred by the best teachers.

**Belleville Philharmonic Concert.**—The *Belleville Democrat* says of Sig. Parisi, who played at the Philharmonic Concert on the 17th ult.: "Sig. Guido Parisi, of St. Louis, was on the programme for the next number, a violin solo. It was a 'Rhapsodie Hongroise,' from Hauser. It was Sig. Parisi's first appearance before a Belleville audience, and if one can judge by

the manner in which he was received, then did he indeed score a grand triumph. To say that Sig. Parisi is a master of the violin would be but a faint tribute to his skill. It may be justly said that never before have such strains from that instrument been heard from a Belleville stage. In the hands of Sig. Parisi the violin is an absolute slave of the sweetest mastery and most remarkable skill. He completely captivated the large and fashionable audience, and was received with enthusiasm that almost bordered upon wildness, after each production being compelled to respond to an encore, whose warmth showed no sign of diminution. The many admirers whom he made for himself last night will, no doubt, be out in full force to hear him again at the same place to-morrow night, as he will appear again with the Chouteau Literary and Concert Company.

We respectfully call the attention of our readers to the valuable library of the late Karl Merz, now for sale. This library is the main property left by Karl Merz to his widow, and she is obliged to sell the same. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

The library contains many antique works: for example, 57 of the famous Leipzig Allgemeine Music Zeitung, 1798-1848. These volumes were at one time the property of Theodore Hagen, and were secured for Karl Merz through Dr. F. L. Ritter, of Vassar College.

There is also Burney's General History of Music, four volumes, 1782; Burney's History of Music of Germany and Netherlands, 1778; Burney's History of Music of France and Italy, one volume, 1771; Luther's Gesangbuch, 1611, etc., etc. It is a rare opportunity to obtain valuable musical literary works.

**ST. JACOBS OIL**  
TRADE MARK

**THE GREAT REMEDY FOR PAIN**

CURES PROMPTLY AND PERMANENTLY  
**RHEUMATISM,**  
Lumbago, Headache, Toothache,  
**NEURALGIA,**  
Sore Throat, Swellings, Frost-bites,  
**SCIATICA,**  
Sprains, Bruises, Burns, Scalds.

THE CHARLES A. VOGELER CO., Baltimore, Md.



To any one contemplating a journey the shortest and most direct line is always to be desired, and where one can get this, together with accommodations which cannot be excelled, no further inquiry should be made. The Louisville, Evansville & St. Louis "Air Line" comprises each of these features, being sixty miles the shortest line between St. Louis and Louisville, and the only line running elegant Parlor cars on day trains and Pullman Sleepers on night trains. This line is also the most direct route to all points in Eastern Kentucky and Tennessee, the Virginias and Carolinas. Two trains each way daily. For tickets, information or sleeping car reservation, call on or address H. E. Morris, City Passenger Agent, 116 North Fourth Street, St. Louis, or at Union Depot.

Jos. S. O'DIERNE, G. P. A.,  
Louisville, Ky.

## SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

**6 CENTS**  
**6 CENTS**

FOR  
**POSTAGE**

**DO NOT FAIL**

TO  
OBTAIN ONE.

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**

It contains valuable and interesting information about **WEDDINGS,** (Invitations and Anniversaries).

**PRECIOUS STONES,** (Significance and Corresponding Months).

**SOLID SILVER WARES,** (Their Value and Beauty).

**WHAT SHALL I BUY FOR A PRESENT,** (For any purpose or occasion).

**SILVER PLATED WARES,** (Its Beautiful Forms and marvellously low cost).

And many other features of great interest to **ALL MANKIND** and particularly **LADIES.**

Send **SIX CENTS** to cover postage and it will be promptly sent to you by

**MERMOD & JACCARD JEWELRY CO.**

**BROADWAY & LOCUST STREET, ST. LOUIS.**

**THERE ARE SIX FEATURES OF**

# BARR'S

## Great St. Louis Dry Goods House,

**ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.**

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

Ribbon Store.  
Notion Store.  
Embroidery Store.  
Lace Store.  
Trimming Store.  
Gents' Furnishing Store.  
Handkerchief Store.  
White Goods Store.  
Calico Store.  
Summer Suiting Store.  
Gingham Store.

Cloth Store.  
Black Goods Store.  
Cotton Goods Store.  
Linen Goods Store.  
Silk and Velvet Store.  
Dress Goods Store.  
Paper Pattern Store.  
Art Embroidery Store.  
House Furnishing Store.  
Parasol and Umbrella Store.  
Hosiery Store.

Flannel Store.  
Lining Store.  
Cloak and Suit Store.  
Shawl Store.  
Underwear and Corset Store.  
Children's Clothing Store.  
Quilt and Blanket Store.  
Upholstery Store.  
Millinery Store.  
Shoe Store.  
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

**WM. BARR DRY GOODS COMPANY,**

**SIXTH, OLIVE TO LOCUST STREETS,**

**ST. LOUIS.**

**CALENBERG & VAUPEL**

SOLE  
MANUFACTURERS  
OF THE

**"BIJOU" AND "SEPARABLE"  
UPRIGHT PIANOS.**

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street  
Warehouses, S. W. Cor. 34th St. & 7th Ave. **New York.**

**HENRY KILGEN,**

**CHURCH ORGAN BUILDER,**

**No. 813 N. 21st Street, St. Louis.**

Tuning and Repairing promptly attended to.

Have on hand a New Organ of 13 Stops—enclosed in swell and 2 Combination Pedals.

**Scott's EMULSION**  
OF PURE  
**Cod-Liver Oil**  
AND  
**HYPOPHOSPHITES.**  
ALMOST AS PALATABLE  
AS MILK.  
The oil is so disguised that the most delicate stomach can take it without the slightest repugnance.  
REMARKABLE AS A  
**FLESH PRODUCER**  
PERSONS GAIN RAPIDLY WHILE TAKING IT.  
**SCOTT'S EMULSION**  
Is acknowledged by numerous Physicians in the United States and many foreign countries to be the FINEST and BEST preparation of its class  
FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR  
CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES OF CHILDREN AND CHRONIC COUGHS.  
For Sale by all Druggists. **SCOTT & BOWNE, New York.**

**ART DEALERS**  
LARGEST STOCK  
OF STUDIES and ARTISTS' MATERIALS in St. Louis. Prices lower than any house in the West. ILLUSTRATED CATALOGUES of Studies and Artists' Materials sent free. Special discount to teachers.  
GLOVER & FINKENAU, 310 & 312 N. 11th St., St. Louis.  
79-12  
Mention the Review.

**UMBRELLAS,**  
**Parasols**  
AND  
**CANES**  
MADE BY  
**NAMENDORF BROS.**  
ARE the best that can be made anywhere. Our silks and frames are the finest and most durable the world produces. Our workmanship unequalled. Only Exclusive Umbrella and Cane House in the City.  
STORE AND FACTORY:  
314 N. SIXTH, bet. Olive and Locust Sts.  
**ST. LOUIS, MO.**

**M. J. Steinberg**  
307 N. Broadway,  
MANUFACTURER

**Seal AND Fur**  
GARMENTS.



# FANTASIE POLONAISE.

E. R. Kroeger.

Allegro energico ♩ -104.

The musical score is written for piano and right hand. It begins with a forte (f) dynamic and transitions to fortissimo (ff) in the first system. The piece is marked 'Allegro energico' with a tempo of 104 beats per minute. The score includes numerous pedal points marked 'Ped.' with asterisks, indicating sustained notes. The piece is in 3/4 time and key of B-flat major. The score includes various musical notations such as slurs, accents, and fingering numbers (1-5, 8).

ff

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

ff

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

ff

ff

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

ff

ff

dim.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*Lo stesso tempo.  
cantando.*

dim. e rit.

mf

p

Ped. \*

Ped. \*

\*Ped. Ped.

\*

riten.

Ped. \*

\*Ped. Ped.

\*

Ped. \*

\*

Ped. \*

\*

Ped. \*

\*

Ped. \*



*a tempo.*

*p* *r. h.*

Ped. 5 \* Ped. 5 \* Ped. \* Ped. \* Ped. \*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*sempre cres.*

Ped. 5 \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *mf*

Ped. 5 \* Ped. \* Ped. \* Ped. \* Ped. \*

*sempre cres.* *largament* *ff* *a tempo.* *dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*legatissimo.*

Ped. \* Ped. \* Ped. \* Ped.

8

*p*

Ped. \* Ped. \* Ped. \* Ped.

8

*pp*

Ped. \* Ped. \* Ped.

8

*mf dolcissimo.*

Ped.

*dimin.*

Ped.

8

*pp*

*l.h.*

Ped. \* Ped. \* Ped. \* Ped.





First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 1 2 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1, 2 1 4, 2 4 1. Bass staff contains a series of eighth-note chords with fingerings 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1, 2 4 2 1. Pedal marks (Ped.) are placed below the bass staff at the beginning of each measure.



First system of a piano score. The right hand plays chords and single notes, while the left hand plays a continuous eighth-note pattern. Pedal markings are present below the left hand. Fingerings are indicated with numbers 1-5.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of the piano score. The right hand continues with chords, and the left hand maintains the eighth-note pattern. Pedal markings are present.

*Ped.* \* *Ped.* \* *Ped.* \*

*trionfante.*

Third system of the piano score. The right hand has a melodic line with a triplet. The left hand continues the eighth-note pattern. Pedal markings are present.

*ff* *pesante.* *3* *a tempo.* *1* *rit.* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of the piano score. The right hand plays a rapid sixteenth-note scale. The left hand plays chords. Pedal markings are present.

*p* *legatissimo.*

*Ped.* \* *Ped.* \* *Ped.* \*

Fifth system of the piano score. The right hand continues the rapid sixteenth-note scale. The left hand plays chords. Pedal markings are present.

*pp*

*Ped.* \* *Ped.* \* *Ped.* \*

Sixth system of the piano score. The right hand continues the rapid sixteenth-note scale. The left hand plays chords. Pedal markings are present.

*dolcissimo.*

*Ped.*

25

*energico.*

*f* *ff*

*Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.*

*ff* *\* Ped. \** *Ped.* *\* Ped. \**

*ff* *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \**

*ff* *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \**

*ff* *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \**

*Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \**

*Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \** *Ped.* *\* Ped. \**

Handwritten musical score for piano, featuring six systems of music. The notation includes treble and bass staves, dynamic markings, and performance instructions.

**System 1:** Treble staff begins with *ff*. Bass staff includes *Ped.* and *l.h.* markings. Fingerings (4, 3, 2, 4, 2) are indicated above the treble staff.

**System 2:** Treble staff begins with *ff*. Bass staff includes *Ped.* and *ff* markings.

**System 3:** Treble staff begins with *ff*. Bass staff includes *Ped.* and *ff* markings.

**System 4:** Treble staff includes *stringendo.* marking. Bass staff includes *ff* marking.

**System 5:** Treble staff includes *rit.* and *animato.* markings. Bass staff includes *ff* marking.

**System 6:** Treble staff includes *Presto.* marking. Bass staff includes *con fuoco.* marking.

**Performance Instructions:** *ff* (fortissimo), *Ped.* (pedal), *l.h.* (left hand), *stringendo.* (increasing tempo), *rit.* (ritardando), *animato.* (lively), *con fuoco.* (with fire), *Presto.* (very fast).

**Fingerings:** 4, 3, 2, 4, 2

**Page Number:** 8



# RIGAUDON.

J. Raff. Op. 204. N<sup>o</sup> 3.

Allegro.  $\text{♩} = 104$ .

The musical score for "Rigaudon" by J. Raff, Op. 204, No. 3, is presented in five systems. The piece is in 2/4 time, key of D major, and marked "Allegro.  $\text{♩} = 104$ ". The notation includes piano and bass staves with various musical symbols, including notes, rests, and fingerings. Dynamic markings such as *mf*, *p*, and *f* are used throughout. The score also features a section marked "p leggiero" and a final section marked "Ped." (Pedal). The piece concludes with a double bar line and a final chord.

Handwritten musical score system 1. Treble and bass staves. Treble staff has a *leggiere.* marking. Fingering numbers are present above and below notes.

Handwritten musical score system 2. Treble and bass staves. Treble staff has a *f* marking. Fingering numbers are present above and below notes.

Handwritten musical score system 3. Treble and bass staves. Treble staff has a *p leggiere.* marking. Fingering numbers are present above and below notes.

Handwritten musical score system 4. Treble and bass staves. Fingering numbers are present above and below notes.

Handwritten musical score system 5. Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *f* marking. Fingering numbers are present above and below notes.

Handwritten musical score system 6. Treble and bass staves. Fingering numbers are present above and below notes.







*leggero.*

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and dynamics.

First system of musical notation, featuring treble and bass staves with complex fingerings and pedaling instructions.

*Ped.* \* *Ped.* \* *Ped.* \*

Second system of musical notation, including the instruction *stretti.* and *dolce sempre.*

*stretti.* *dolce sempre.*

Third system of musical notation, continuing the piece with complex fingerings.

Fourth system of musical notation, featuring complex fingerings and pedaling instructions.

*Ped.* *Ped.*

Fifth system of musical notation, including the instruction *Ped.*

*Ped.* *Ped.* *Ped.*

Sixth system of musical notation, featuring dynamic markings *f*, *ff*, and *fff*, and pedaling instructions.

*f* *ff* *fff* *fff*

*Ped.* \* *Ped.* \*



# POSTHORN'S TONES.

( **POSTHORNKLÄNGE** )

**Franz Behr. Op. 575.**

**Allegro con moto.** ♩.-92.

*riten. un poco, a tempo.*

*p leggiero.*

*Ped.*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment. The voice part has a melody with various intervals and rests. The lyrics "The Rose Tree" are written below the voice part.

5 3 2 1 5 3 2 1 5 3 2 1 2 5 4 1 2 5 3 2 1 5 3 2 1

*mf*

5 1 3 2 3 5 4 1 2 5 3 2 1 5 1 3 2 5 4 1 2 5 3 2 1

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score consists of four measures. The first measure shows the voice entering with a quarter note G4, followed by a half note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The second measure continues the vocal melody with a quarter note B4 and a half note C5. The piano accompaniment continues with the same pattern. The third measure shows the voice with a quarter note B4 and a half note A4. The piano accompaniment continues. The fourth measure shows the voice with a quarter note G4 and a half note F#4. The piano accompaniment continues. The score ends with a double bar line. There are some markings in the piano part, including a 'mf' (mezzo-forte) dynamic marking in the fourth measure.

First system of musical notation. The right hand features a melodic line with various fingerings (5, 2, 4, 3, 2, 1, 5, 4, 1, 3, 2, 1, 5, 4, 1, 5, 1) and dynamic markings *f* and *mf*. The left hand provides a steady accompaniment with fingerings (3, 4, 1, 2, 4, 1, 2, 5, 1, 2).

Second system of musical notation. It begins with the tempo marking *a tempo.* and includes the instruction *riten. un poco.* The right hand continues with fingerings (4, 1, 2, 1, 5, 1, 4, 1, 2, 1, 5, 4, 1, 5, 2, 5, 2, 4, 2, 5, 2). Dynamic markings *f* and *mf* are present. The left hand accompaniment uses fingerings (5, 1, 2, 4, 1, 2, 5, 1, 2, 5, 1, 3, 1, 2, 3, 1, 2).

Third system of musical notation. The right hand features a melodic line with fingerings (4, 1, 3, 1, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1, 4, 3, 1, 4, 1, 5, 4, 2, 1). A *cres.* (crescendo) marking is placed over the first half of the system, and a *f* (forte) marking is at the end. The left hand accompaniment uses fingerings (4, 1, 2, 5, 1, 3, 5, 1, 2, 5, 1, 3, 5, 1, 3, 1, 2).

Fourth system of musical notation. The right hand continues with fingerings (4, 3, 2, 1, 3, 2, 1, 5, 2, 1, 2, 1, 4, 3, 2, 1, 2, 3, 2, 1, 5, 2, 1, 3, 1, 2). It includes the markings *cres.* and *sempre.* The left hand accompaniment uses fingerings (1, 3, 5, 1, 3, 5, 1, 3, 5, 1, 3, 5).

Fifth system of musical notation. The right hand features a melodic line with fingerings (5, 2, 3, 1, 2, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1). It includes the markings *ff* (fortissimo) and *ffz* (fortissimo zingando). The left hand accompaniment uses fingerings (5, 4, 2, 1, 2, 4, 1, 5, 1, 5, 1, 5, 1, 5, 1).

## BARCAROLLE.

**Andantino.** ♩ . – 66.

### Execution.

or thus.

*Playing the grace notes in the previous measure.*



*un poco rit. a tempo.*

*con dolore.*

*B<sub>1</sub>*

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains the first six measures of the piece. The right hand features a melodic line with various ornaments and fingerings (e.g., 1 2 3 4 5, 3 2 1 4 3). The left hand provides a steady accompaniment with eighth-note patterns. Pedal points are indicated below the first, second, fourth, fifth, and sixth measures. A section marker *B<sub>1</sub>* appears above the fifth measure.

*un poco rit. a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 7 through 12. The musical texture continues with similar melodic and accompaniment patterns. Pedal points are marked under measures 8, 9, 10, 11, and 12.

*un poco rit.*

*C*

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 13 through 18. It begins with a section marker *C* above the first measure. The tempo marking *un poco rit.* is present at the end of the system. Pedal points are indicated under measures 13, 14, 15, 16, and 17.

*a tempo.*

*un poco rit.*

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 19 through 24. It includes tempo markings *a tempo.* and *un poco rit.*. Pedal points are marked under measures 19, 20, 21, 22, and 23.

*ppp ritard.*

*ppp*

Ped. Ped. Ped. Ped. Ped.

This system contains measures 25 through 30. It features a *ppp ritard.* marking above the first measure and *ppp* markings above the last three measures. Pedal points are indicated under measures 25, 26, 27, and 28.

Execution.

*B<sub>2</sub>*

A diagram labeled "Execution." showing a short melodic fragment on a single staff, marked with *B<sub>2</sub>* and fingerings 4, 3, 2.

*C*

A diagram showing a short melodic fragment on a single staff, marked with *C* and fingerings 2, 4, 3, 2, 1.

# FLOWERET, FORGET ME NOT.

(BLÜMLEIN VERGISSMEINNICHT.)

GAVOTTE. ————— T. Giese Op. 220.

Moderato. ♩ = 138.

Transcribed by Eugene Ketterer.

The musical score is written for piano and consists of five systems of two staves each (treble and bass). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a metronome marking of 138. The piece is a Gavotte. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. The score includes first and second endings, marked with '1.' and '2.'. The piece concludes with a final cadence.

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. The music features complex chordal textures and melodic lines with fingerings indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. A *dim.* (diminuendo) marking is visible in the bass staff. The music continues with complex textures and melodic lines.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. The music features complex textures and melodic lines.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. A *mf* (mezzo-forte) marking is visible in the bass staff. The music continues with complex textures and melodic lines.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. A *p* (piano) marking is visible in the bass staff. The music continues with complex textures and melodic lines.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present below the bass staff. A *cres.* (crescendo) marking is visible in the bass staff, followed by a *fx* (fortissimo) marking. The music continues with complex textures and melodic lines.



First system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*, *dim.*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *f*. Pedal markings: *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*, *dim.*, *f*. Pedal markings: *Ped.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*. Pedal markings: *Ped.* with asterisks.

# BABBLING BROOK.

In every babbling Brook he finds a friend.

à mon élève Virgie Fiske.

Wordsworth.

J. A. Kieselhorst.

Moderato. ♩ - 92

*p*

*Cantabile. a tempo.*

*rit.*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

First system of a musical score. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with eighth notes. Pedal points are marked with 'Ped.' and an asterisk. A 'cres.' (crescendo) marking is present in the right hand.

Second system of the musical score. The right hand features a complex, rapid passage with many sixteenth notes and triplets. The left hand is mostly silent. A 'rit.' (ritardando) marking is at the end of the system.

Third system of the musical score. The right hand continues with a melodic line. The left hand plays a bass line with eighth notes. Pedal points are marked. The tempo is marked 'Cantabile. a tempo.'.

Fourth system of the musical score. The right hand has a melodic line with some rests. The left hand plays a bass line with eighth notes. Pedal points are marked. A 'rit.' (ritardando) marking is present.

Fifth system of the musical score. The right hand has a melodic line with some rests. The left hand plays a bass line with eighth notes. Pedal points are marked. The tempo is marked 'a tempo.'.

Sixth system of the musical score. The right hand has a melodic line with some rests. The left hand plays a bass line with eighth notes. Pedal points are marked. The tempo is marked 'leggiero.'.



*Allegretto*

*Pod.* \* *Pod.* *Pod.* *Pod.* \* *Pod.* \* *Pod.* \*

[illegible]

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The melody is written in the treble clef, featuring a series of eighth and sixteenth notes, often beamed together. The bass clef part provides a simple harmonic accompaniment with single notes and rests. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final cadence in the treble clef.

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (p) and includes a variety of musical notations. The melody is primarily in the right hand, featuring eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings such as *p* (piano) and *cres.* (crescendo). There are also performance instructions like *Ped.* (pedal) and *\* \* \** (triplets). The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

The first system of musical notation consists of a single staff with a treble clef. It contains a continuous melodic line with various fingerings indicated by numbers 1 through 5 above the notes. The system concludes with a double bar line and a single eighth note. Below the staff, there is a small asterisk symbol.

The second system of musical notation consists of two staves, treble and bass. The treble staff features a series of eighth-note chords, each with a finger number (1-5) above it. The bass staff provides a simple harmonic accompaniment with single notes and rests. The system includes a 'Ped.' (pedal) marking and an asterisk symbol below the first measure.

The third system of musical notation consists of two staves, treble and bass. It continues the pattern of eighth-note chords in the treble and single notes in the bass. The system includes a 'Ped.' marking and an asterisk symbol below the first measure.

The fourth system of musical notation consists of two staves, treble and bass. It continues the pattern of eighth-note chords in the treble and single notes in the bass. The system includes a 'Ped.' marking and an asterisk symbol below the first measure.

The fifth system of musical notation consists of two staves, treble and bass. It continues the pattern of eighth-note chords in the treble and single notes in the bass. The system includes a 'Ped.' marking and an asterisk symbol below the first measure.

First system of musical notation, measures 1-4. The right hand features a series of eighth-note chords with fingerings 4, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a simple bass line with notes G, B, D, F, G, B, D, F. Pedal points are marked below measures 1, 3, and 4, each followed by an asterisk.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note chords, fingerings 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a bass line with notes G, B, D, F, G, B, D, F. Pedal points are marked below measures 5, 7, and 8, each followed by an asterisk.

Third system of musical notation, measures 9-12. The right hand continues with eighth-note chords, fingerings 4, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a bass line with notes G, B, D, F, G, B, D, F. Pedal points are marked below measures 9, 11, and 12, each followed by an asterisk.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note chords, fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a bass line with notes G, B, D, F, G, B, D, F. Pedal points are marked below measures 13, 15, and 16, each followed by an asterisk. The instruction *sempre cres.* is written above measure 15, and a dashed line with the number 8 indicates a repeat of the previous system.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note chords, fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand plays a bass line with notes G, B, D, F, G, B, D, F. Pedal points are marked below measures 17, 19, and 20, each followed by an asterisk. The instruction *ff* is written below measure 19, and a dashed line with the number 8 indicates a repeat of the previous system.



# NORMA

FANTASIA.

Jean Paul.

Secondo.

Alla Marcia. ♩ = 144.

*f*

*Ped.*

*f*

*Ped.*

*f*

*Ped.*

*f*

*Ped.*

# NORMA

## FANTASIA.

Jean Paul.

Alla Marcia. ♩ - 144

Primo.

8

The first system of musical notation for the piano part, spanning measures 1 to 8. It features a treble and bass staff in 4/4 time. The right hand plays a series of eighth-note chords, while the left hand plays a more complex rhythmic pattern with triplets and sixteenth notes. Pedal markings (Ped.) are placed below the bass staff at measures 1, 3, 5, and 7. A dynamic marking of *f* (forte) is present at the beginning.

8

The second system of musical notation, spanning measures 9 to 16. It continues the piano part with similar rhythmic patterns. Pedal markings (Ped.) are placed below the bass staff at measures 9, 11, 13, 15, and 16. Dynamic markings include *f* (forte) at measure 11 and *sf* (sforzando) at measure 15. A star symbol (\*) is placed below the bass staff at measures 12 and 16.

8

The third system of musical notation, spanning measures 17 to 24. It continues the piano part with similar rhythmic patterns. Pedal markings (Ped.) are placed below the bass staff at measures 17, 19, 21, 23, and 24. A dynamic marking of *f* (forte) is present at measure 21. A star symbol (\*) is placed below the bass staff at measures 22 and 24.

8

The fourth system of musical notation, spanning measures 25 to 32. It continues the piano part with similar rhythmic patterns. Pedal markings (Ped.) are placed below the bass staff at measures 25, 27, 29, 31, and 32. A dynamic marking of *sf* (sforzando) is present at measure 25. A star symbol (\*) is placed below the bass staff at measure 32.

Secondo.

Musical score for the 'Secondo' section. The piano part (top staff) features a series of chords and arpeggios, marked with fingerings (1-5) and a forte (*f*) dynamic. The bass part (bottom staff) consists of sustained notes, marked with 'Ped.' (pedal) and a star symbol. The section concludes with a 'dim.' (diminuendo) marking and a series of descending notes.

Animato.

Musical score for the 'Animato' section. The piano part (top staff) begins with a piano (*p*) dynamic and a series of notes, followed by a forte (*f*) section and a final section marked with fortissimo (*sf*). The bass part (bottom staff) features a series of notes, marked with 'Ped.' (pedal) at the end.

Andante ♩ - 80. Hear me Norma.. Duet.

Musical score for the 'Andante' section. The piano part (top staff) begins with a piano (*p*) dynamic and a series of notes, followed by a series of chords. The bass part (bottom staff) features a series of notes, marked with 'Ped.' (pedal) at the end.

Musical score for the 'Andante' section. The piano part (top staff) features a series of notes, marked with fingerings (1-5) and a series of chords. The bass part (bottom staff) features a series of notes, marked with 'Ped.' (pedal) at the end.



Primo.

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dim.* *Ped.*

*Animato.* *p* *f* *sf* *sf* *sf* *Ped.*

*Andante.* *- 80.* *Hear me Norma.. Duett.* *p* *Ped.*

*Ped.*

Secondo.

The first system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff features a series of eighth-note triplets, with fingerings 1, 3, 5 and 1, 2, 4 indicated. The lower staff contains a few notes and rests, with a large curved line indicating a pedal point or sustained note.

The second system of musical notation. The upper staff continues with eighth-note triplets, marked with a piano (*p*) dynamic. The lower staff has notes and rests, with 'Ped.' and '\*' markings indicating pedal points.

The third system of musical notation. The upper staff continues with eighth-note triplets. The lower staff has notes and rests, with 'Ped.' and '\*' markings indicating pedal points.

The fourth system of musical notation. The upper staff features more complex triplet patterns with fingerings 1, 2, 5 and 1, 2, 4. The lower staff has notes and rests, with a forte (*f*) dynamic marking.

Allegro.

The fifth system of musical notation for the 'Allegro' section. It consists of two staves. The upper staff has chords and rests, with fingerings 1, 2 and 4, 2 indicated. The lower staff has chords and rests, with a forte (*f*) dynamic marking. The system concludes with a double bar line and a 'Ped.' marking.

**Primo.**

The image shows a page from a musical score for 'The Song of the Lark' by Franz Schubert. The score is written for piano and consists of two staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked 'p' (piano) and 'Andante'. The melody is in the upper staff, and the accompaniment is in the lower staff. The score includes fingerings, pedaling instructions, and a repeat sign. The piece is in G major and 3/4 time. The score is for a single system, and the piece is marked 'p' (piano) and 'Andante'. The score includes fingerings, pedaling instructions, and a repeat sign.

**Allegro.**

Allegro.

*f* *f* *sf*

*Ped.* ★



Allegro. ♩ = 152.

Secondo.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand plays a continuous eighth-note pattern with beamed eighth notes. The left hand plays a simple eighth-note accompaniment. The dynamic marking *mf* is present in the first measure.

Second system of musical notation, measures 5-8. Measures 5 and 6 continue the previous pattern. Measure 7 features a *sf* (sforzando) dynamic marking in the right hand. Measure 8 features a *mf* (mezzo-forte) dynamic marking in the right hand. Fingering numbers 4, 3, 2, 1 are indicated above the right hand notes in measures 7 and 8.

Third system of musical notation, measures 9-12. Measures 9 and 10 continue the eighth-note pattern. Measure 11 introduces a change in the right hand, with notes beamed in pairs. Measure 12 continues this pattern. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 are in treble clef, showing a more complex right-hand pattern with beamed eighth notes. Measures 15 and 16 return to the bass clef. A *f* (forte) dynamic marking is present in measure 15. Pedal markings (*Ped.*) are indicated at the end of measures 15 and 16.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 continue the eighth-note pattern. Measures 19 and 20 show the right hand playing a series of beamed eighth notes. Pedal markings (*Ped.*) are indicated at the end of measures 17, 18, 19, and 20. An asterisk (\*) is placed at the end of measure 20.

Allegro. ♩ - 152.

Primo.

First system of musical notation, measures 1-4. The right hand features a melodic line with fingerings 3, 2, 1, 3, 4, 3, 5, 3, 5, 1, 3, 4, 3, 2, 4, 3, 2, 3. The left hand has a simple accompaniment with a few notes and rests. The dynamic marking *mf* is present.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with fingerings 1, 5, 4, 1, 2, 4, 3, 2, 5, 1, 3, 5, 1, 3, 5, 1, 3. The left hand has a more active accompaniment. The dynamic marking *mf* is present.

Third system of musical notation, measures 9-12. The right hand continues the melodic line with fingerings 2, 5, 1, 3, 5, 2, 4, 1, 3, 1, 3, 1, 3, 1, 3. The left hand has a more active accompaniment. The dynamic marking *mf* is present.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line with fingerings 1, 5, 4, 1, 3, 5, 4, 1, 3, 5, 4, 1, 3, 2, 3, 5, 4, 3, 2, 1. The left hand has a more active accompaniment. The dynamic marking *f* is present. The word *Ped.* appears at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand continues the melodic line with fingerings 5, 3, 4, 3, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 4, 5, 4, 3, 1. The left hand has a more active accompaniment. The dynamic marking *f* is present. The word *Ped.* appears at the end of the system.

Secondo.

First system of musical notation, measures 1-6. The treble staff contains sixteenth-note runs with fingerings 4-3, 4-2, 4-3, 4-2, 4-3, and 4-2. The bass staff contains eighth-note accompaniment with fingerings 2-4, 1-4, 2-4, 1-4, 2-4, and 2-4.

Second system of musical notation, measures 7-12. Measures 7-10 feature a *ff* fortissimo chordal texture in the treble staff. Measures 11-12 feature a *ff* fortissimo chordal texture in the treble staff. Pedal points are indicated in the bass staff for measures 7, 9, 11, and 12.

Third system of musical notation, measures 13-18. Measures 13-14 feature a *sf* fortissimo chordal texture in the treble staff. Measures 15-16 feature a *sf* fortissimo chordal texture in the treble staff. Measure 17 features a *p* piano chordal texture in the treble staff. Pedal points are indicated in the bass staff for measures 13, 15, and 17.

Fourth system of musical notation, measures 19-24. Measures 19-20 feature a *sf* fortissimo chordal texture in the treble staff. Measures 21-22 feature a *sf* fortissimo chordal texture in the treble staff. Measure 23 features a *p* piano chordal texture in the treble staff. Pedal points are indicated in the bass staff for measures 19, 21, and 23.

Fifth system of musical notation, measures 25-30. Measures 25-26 feature a *sf* fortissimo chordal texture in the treble staff. Measures 27-28 feature a *ff* fortissimo chordal texture in the treble staff. Measure 29 features a *sf* fortissimo chordal texture in the treble staff. Measure 30 features a *fff* fortississimo chordal texture in the treble staff. Pedal points are indicated in the bass staff for measures 25, 27, 29, and 30.



**Primo.**

Primo.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance instructions like "Ped." (pedal) and "ff". The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The piano part starts with a treble clef and a key signature of one sharp. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The score includes a variety of musical notation, including eighth notes, quarter notes, and rests. The piano part has a repeating eighth-note pattern in the left hand and a melody in the right hand. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and performance instructions like "Ped." (pedal) and "ff". The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes and rests. The piano part starts with a treble clef and a key signature of one sharp. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The score includes a variety of musical notation, including eighth notes, quarter notes, and rests.

8

*Ped.*

*p*

*Ped.*

\*

[illegible]

# HARMONIOUS BLACKSMITH.

(ARIA CON VARIAZIONI.)

Revised and fingered by Hans von Bülow.

G. HÄNDEL.

Molto tranquillo e semplice.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a forte (f) dynamic and a pedal point marked 'Ped.' with an asterisk. The melody features various fingerings and articulations, including slurs and accents. The system concludes with a piano (pp) dynamic and a crescendo (cres.) marking.

The second system of musical notation continues the piece. It includes two staves with treble and bass clefs. The key signature remains one sharp. The system is divided into two sections, A and B, by a repeat sign. Section A is marked 'dolce.' and 'f', while section B is marked 'mf' and 'cres.'. The music features complex fingerings and articulations. The system ends with a forte (f) dynamic and a pedal point marked 'Ped.' with an asterisk.

The third system of musical notation is labeled 'Var. I.' and consists of two staves. The key signature is one sharp. The music is marked 'mf' and 'dim.'. It features various fingerings and articulations, including slurs and accents. The system concludes with a piano (pp) dynamic and a crescendo (cres.) marking.

The fourth system of musical notation consists of two staves. The key signature is one sharp. The music is marked 'pp' and 'cres.'. It features various fingerings and articulations, including slurs and accents. The system concludes with a forte (f) dynamic and a pedal point marked 'Ped.' with an asterisk.

The execution section consists of two staves, labeled A and B. The key signature is one sharp. The music is marked 'Execution.' and features various fingerings and articulations, including slurs and accents.

Copyright - Kunkel Bros. 1890.

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has chords and single notes. Dynamics: *f*, *p*, *cres.*

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has slurs and triplets. Bass staff has chords and single notes. Dynamics: *f dim.*, *p*, *poco cres.*, *dim.*

Var II.  
Un poco più mosso.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has slurs and triplets. Bass staff has chords and single notes. Dynamics: *fz*, *f*.

il basso non troppo legato e molto distinto.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has slurs and triplets. Bass staff has chords and single notes. Dynamics: *p*, *fz*, *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has slurs and triplets. Bass staff has chords and single notes. Dynamics: *dolce*, *espr.*, *4tr*, *cres.*

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has slurs and triplets. Bass staff has chords and single notes. Dynamics: *f*, *p*, *cres.*, *f dim.*, *p*, *Pod.*

A. Execute trill as in the previous measure



Var. III.

Più animato.

First system of musical notation. Treble staff: *p*, *p*, *p cres.*, *dim.*. Bass staff: *ten.*, *ten.*, *ten.*. Fingerings: 3, 1, 3, 5, 3, 1, 3, 2, 1, 3, 4, 2, 3, 1, 3, 1, 1, 3, 2, 1, 2, 5, 4.

Second system of musical notation. Treble staff: *pp*. Bass staff: *ten.*, *ten.*, *ten.*. Fingerings: 5, 3, 5, 3, 1, 3, 2, 1, 3, 5, 3, 1, 3, 2, 1, 3, 4, 2, 3, 1, 3, 1, 1, 3, 4, 2, 4, 3, 1, 4, 3.

Third system of musical notation. Treble staff: *f*. Bass staff: *ten.*, *ten.*. Fingerings: 5, 3, 5, 3, 1, 3, 2, 1, 3, 5, 3, 1, 3, 2, 1, 3, 4, 2, 3, 1, 3, 1, 1, 3, 4, 2, 4, 3, 1, 4, 3.

Fourth system of musical notation. Treble staff: *leggiero.*, *poco a poco cres.*. Bass staff: *ten.*, *ten.*, *ten.*, *ten.*. Fingerings: 1, 3, 4, 2, 3, 1, 3, 4, 2, 3, 1, 2, 4, 3, 2, 1, 1, 4, 5, 2, 3, 1, 3, 2, 1.

Fifth system of musical notation. Treble staff: *f*. Bass staff: *ten.*, *ten.*, *ten.*, *ten.*. Fingerings: 1, 4, 1, 3, 5, 3, 5, 3, 1, 3, 2, 1, 2, 5, 4, 1, 5, 3, 2, 5, 4, 1, 5, 3, 2.

Var. IV.

L'istesso tempo.

*mf leggiero.*

*espr.*

*cres. - - - f*

*Ped.*

*ten.*

*dim. poco a poco.*

*Ped.*

*ten.*

*mp*

*ten.*

*mp*

*cres.*

*dim.*

*espr.*

*cres.*

*f*

*marcato.*

*1.*

*2.*

*acceler.*

*Ped. \**

Var. V.

**Allegro brillante.**

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation is highly detailed, featuring complex fingerings (numbers 1-5), dynamics (f, p, mf, dim., cresc., sostenuto, ten., ff, rit.), and articulations (accents, slurs). The piece begins with a forte (f) dynamic and a piano (p) dynamic, followed by a mezzo-forte (mf) section. The middle section includes a crescendo (cres.) and a sostenuto marking. The final section features a forte (f) dynamic, a mezzo-forte (mf) dynamic, and a fortissimo (ff) dynamic, ending with a ritardando (rit.) marking. The notation is written in a clear, professional style, with a focus on technical precision and musical expression.



To my friend Fred. Specht.

# EYES OF BLUE.

(BLAUE AUGEN.)

Words by William Lepère.

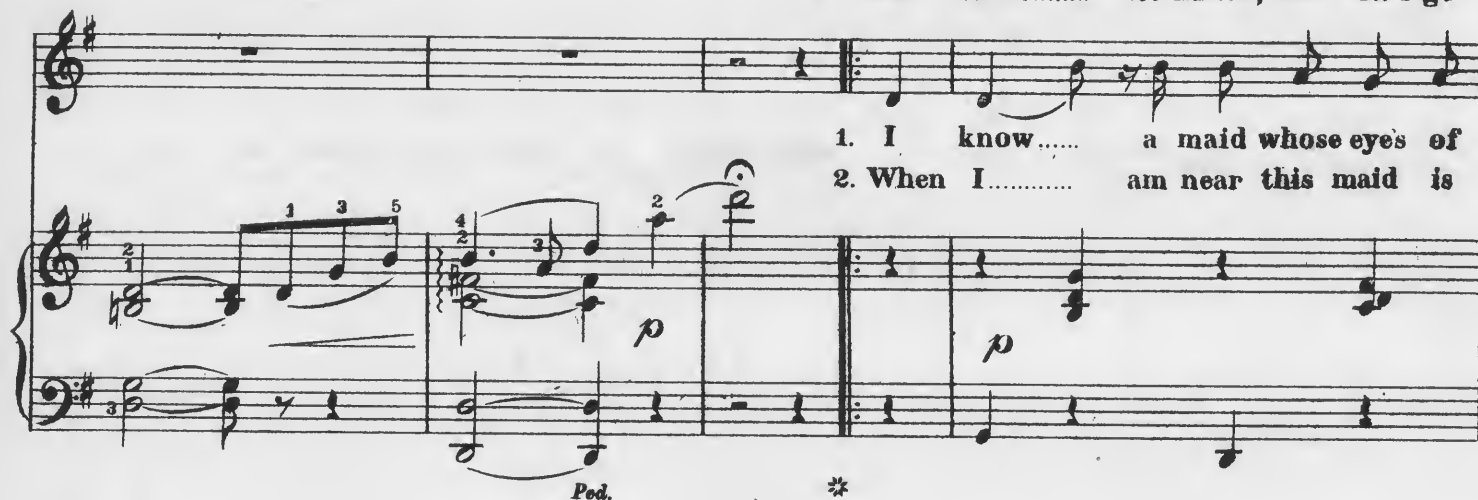
Music by Wayman C. Mc. Creery.

Moderato. ♩ - 92.



2. Und bin..... ich nah, so ju-belt

1. Ich kenn..... 'ne Maid, ihr Au-ge



2. sie..... Und..... klagt..... so bald..... ich fort..... Vom.....

1. klar..... Ist..... stets..... auf mich..... ge-richt'..... Al-



Herz-e spruch die Bö - se nie Auch nur ein einzig Wort Auch nur ein einzig  
 lein ihr Herz ge - hört mir nicht Sie sagt, das sei nicht wahr Sie sagt, das sei nicht

1. for her heart I vain - ly sue She says it is not true she says it is not  
 2. cru - el maid will nev - er say To whom she gave her heart to whom she gave her

Wort. Mich kümmert's nicht, wenn auch ihr Herz Ge - hört nach äuss-rem  
 wahr: Mit Seuf - zen spricht ihr sü - sser Mund: "Dies Herz ist nicht mehr

1. true A - las she tells me midst her sighs Her heart she does not  
 2. heart But what care I who owns her heart This much to me is

Schein..... Ihr Au - ge blau,..... es treibt nicht Scherz Sie  
 mein"..... Doch that's..... ihr blau - es Au - ge kund Sie

1. own ..... But joy ..... she tells ..... me with her eyes She  
 2. known ..... Her eyes ..... of blue ..... the joy im - part She

liebt nur mich al - lein,

mich al - lein .....

love's but me a - lone,

Me a - lone .....

....., mich al - lein .....

....., nur mich al - lein

al -  
2nd. time.

....., me a - lone .....

....., but me a - lone a -

lein Sie liebt nur mich al - lein

lone she love's but me a - lone

- lein.

- lone.



# CUCKOO, SHALL I GROW OLD?

Franz Abt.

Allegretto ♩ - 80

*p* scherzando e molto leggiero *cres.* *f*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It features a playful, scherzando character with many triplets and slurs. The melody is in the treble staff, and the bass staff provides harmonic support with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks. The piece ends with a forte (f) dynamic.

2. Ru - fe, mein Vöglein, ich gön'n dir nicht Ruh,

Kukuk, Kukuk, Kukuk,

1. Sa - ge mir, Vö - gel im grü - nen Wald,

Kukuk, Kukuk, Kukuk,

*mf* *p* *grazioso.*

The vocal melody for the first system is in 3/4 time, starting with a treble clef and a key signature of two flats. It features a gentle, graceful melody with slurs and a mezzo-forte (mf) dynamic. The piano accompaniment is in the bass staff, providing harmonic support with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks.

1. Tell me O bird of the merry green wood!

Cuckoo! cuckoo! cuckoo!

2. Sing a way, bird, I shall not let thee rest,

Cuckoo! cuckoo! cuckoo!

1. Che - re fau - vet - te ou te caches-tu done

Chante! chante! chante!

2. N'est ce pas toi qui sau til les lâ bas!

Chante! chante! chante!

*p* *mf*

The piano accompaniment for the first system is in 3/4 time, starting with a treble clef and a key signature of two flats. It features a gentle, graceful melody with slurs and a mezzo-forte (mf) dynamic. The piano accompaniment is in the bass staff, providing harmonic support with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks.

2. ei wie das prächtig klingt, immer nur zu!

Kukuk, Kukuk, Kukuk,

1. Sa - ge mir, Vö - gelein, werd'ich wohl alt!

Kukuk, Kukuk, Kukuk,

*dim.*

The vocal melody for the second system is in 3/4 time, starting with a treble clef and a key signature of two flats. It features a gentle, graceful melody with slurs and a mezzo-forte (mf) dynamic. The piano accompaniment is in the bass staff, providing harmonic support with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks.

1. Shall I grow old! tell me, shall I grow old!

Cuckoo! cuckoo! cuckoo!

2. Thy tender note, ev - er makes me feel blest,

Cuckoo! cuckoo! cuckoo!

1. Ah! je te cherche dans chaque buis - son,

Chante! chante! chante!

2. Je t'ai bien vue ô ne te caches pas!

Chante! chante! chante!

*p* *mf* *dim.*

The piano accompaniment for the second system is in 3/4 time, starting with a treble clef and a key signature of two flats. It features a gentle, graceful melody with slurs and a mezzo-forte (mf) dynamic. The piano accompaniment is in the bass staff, providing harmonic support with chords and single notes. Pedal points are indicated with 'Ped.' and asterisks.

2. Wenn ich's nicht leiden will, Schweigst du wieder schon still, wieder schon still!

1. Ach, nur noch zwei, drei Jahr! Vo - gel, das ist nicht wahr, das ist nicht wahr!  
*piangendo. accel. poco rit.*

*mf*

1. "Ah! years but two or three" False - ly say'st thou to me; false - ly to me  
2. Ah! if sad thoughts me fill Sweet birds thou then art still thou then art still  
1. Mais non! l'oi - seau se tait Som - bre si - len - ci - euse est la fo - rêt  
2. Mais non! c'est une er - reur, L'au - tre est bien plus belle et n'a pas peur;

*accel. poco rit.*

2. Drei - sig auch vierzig Mal musst du noch schreih Dreisig auch vierzig Mal musst du noch schreih

1. Län - ger nöchmöcht'ich auf Erden gern sein, Län - ger nöchmöcht'ich auf Erden gern sein,  
*a tempo.*

1. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell  
2. Lon - ger on earth I would pleasure to dwell Lon - ger on earth I would pleasure to dwell  
1. Ah! cette in - gra - te vers d'autres se - jours A trans - por - tée son nid et ses a - mours  
2. Quoi! c'est donc vrai, c'est donc vrai tu n'as fui! As tu le coeur de quit - ter ton a - mi!

*a tempo.*

2. War - te nur Kukuk ich hel - fe dir ein.....

1. War - te nur; Kukuk ich hel - fe dir ein  
*poco accel.*

1. Wait awhile, wait, I shall help thee to tell.....  
2. Wait awhile, wait, I shall help thee to tell.....  
1. Fi! que c'est mal de me fuir ô mé - chan - te!  
2. Mais! n'est ce pas là sa voix si tou - chan - te!

War - te nur war - te ich hel - fe dir  
War - te nur, war - te, ich hel - fe dir  
*molto grazioso.*

*p poco ritard.*  
Wait, Cuckoo! wait, I shall help thee to  
Wait, Cuckoo! wait, I shall help thee to  
Vi - te re - viens, car je t'ai - me tou -  
Ah! cet - te fois c'est bien toi, te voi

*pp*

Ped. \*

1. & 2. ein

La  
poco riten.

Ku-kuk, Ku-kuk, Ku-kuk, Ku-kuk;

1. tell La Cuckoo! cuckoo! cuckoo! cuckoo!  
2. tell La Cuckoo! cuckoo! cuckoo! cuckoo!  
1. jours La chan-te! chan-te! chan-te! chan-te!  
2. ci! La chan-te! chan-te! chan-te! chan-te!

*f* *ad lib.*

*mf* *Ped.* \*

1. & 2. Kukuk!  
a tempo.

La

Kukuk, Kukuk, Kukuk, Kukuk!

a tempo.

1. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!  
2. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!  
1. chante! La chante! chante! chante! chante!  
2. chante! La chante! chante! chante! chante!

*riten.* *ten. pp* *a tempo.*

*Ped.* \*

*poco più accel.* *poco rit.*

*Ped.* \*

2. Ku-kuk Ku-kuk

gh

Kukuk

2. cuckoo! cuckoo! chan-te! chan-te! chan-te!

*f*

N.B. This close may be sung or omitted.

## MAJOR AND MINOR.

See our great premium offer, page 51.

Berlin.—An association of musicians has been formed for the production of new works by young composers; the society will be known as the "Free Musical Union."

Gilmore, during his summer tour, will play "Trust in God," a religious meditation, by Claude Melnotte. It was written as a reply, or rather companion, to Gottschalk's "Last Hope."

Bimboni.—This is the name of a composer in Italy, who has made a brilliant success with his opera, "La Modella," at Turin and elsewhere. He is much talked of in Italy, and may possibly be the coming man.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

King Carlos of Portugal, the king with sixteen Christian names, is an accomplished musician, and passionately fond of it; speaks seven languages, and has rare facilities in water-color painting; in short, he is a bit of a savant, like his uncle, the unlucky ex-emperor, Dom Pedro.

A permanent injunction was taken out against J. P. Weiss, music dealer in Detroit, Mich., by the Oliver Ditson Co., for importing and selling foreign reprints of several copyrighted musical publications belonging to it. We approve of the action of the Oliver Ditson Company, and do ourselves offer a liberal reward for the knowledge of any one selling foreign reprints of our copyrights.

Saint-Saens, the composer, is the subject of a number of interesting paragraphs just now, among them assertions that he has been confined in a madhouse; that he was dead; that he had lost his fortune, and that he had been kidnapped. There are two Americans in the cast of his "Ascanio" at the Paris opera—Mlles. Adiny and Eames.

Masini, the famous Italian tenor, has made an engagement to sing thirty nights at Buenos Ayres during the next season of opera there, at \$5,000 a night. His usual terms are \$2,000 a night, and, although these figures are small in comparison with the price he commands in South America, they are too high, apparently, for the London managers. London does not care for opera at fancy prices; concerts do well enough, if the artists can be secured at reduced rates.

Quail on toast at Milford's.

# NEW ENGLAND PIANOS

## IT WILL PAY YOU TO INVESTIGATE

The Merits of these Remarkable Pianos,

The SUCCESS of which has been UNPRECEDENTED  
in the Annals of Piano-Forte Manufacture.

### NEW ENGLAND PIANO CO.

WAREROOMS:

157 Tremont Street, - BOSTON.

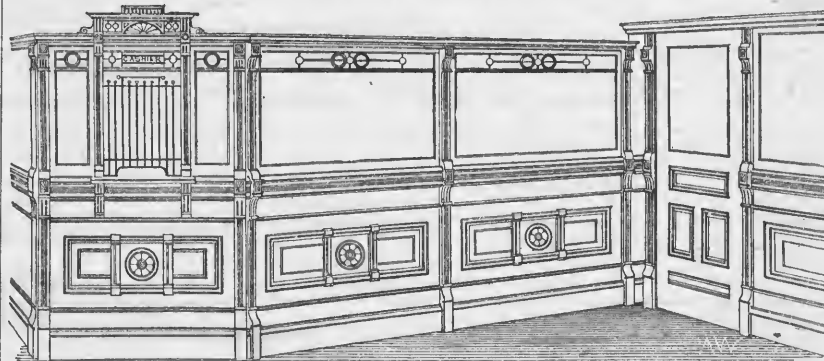
WAREROOMS:

98 Fifth Avenue, - NEW YORK.

J. A. KIESELHORST, General Agent,  
1111 Olive Street, ST. LOUIS.

## CLAES & LEHNBEUTER,

— MANUFACTURERS OF: —



### Bank, Store and Office

### — FIXTURES. —

Also SHOW CASES,

121 to 203 South Seventh Street, - ST. LOUIS, MO.

### BEETHOVEN CONSERVATORY,

1603 Olive Street,

WALDAUER & EPSTEIN, Directors.

All branches of music taught at this Institution  
and every one represented by a first-class

TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the  
accommodation of pupils and such teachers as wish to  
perfect themselves during the Summer Term.

Tuition—\$15 and \$21 per quarter, either for In-  
strumental or Vocal lessons. Scholars may enter  
at any time. The beginning of their quarter com-  
mences with the first lesson they take.  
Send for circulars.

### LORETTO ACADEMY!

For Young Ladies and Misses.

FLORISSANT, ST. LOUIS CO., MO.

Parents and Guardians desiring to place their daughters  
or wards in a home-like boarding school of highest grade,  
will find their wishes satisfied in the well-known Loretto  
Academy, Florissant, situated about sixteen miles west of the  
city of St. Louis, near the terminus of the St. Louis Cable &  
Western Railway. Building new and commodious. Grounds  
extensive, comprising many acres. Expenses moderate. Three  
daily trains to and from St. Louis.

Forty-third year will commence September 2, 1889. Pupils  
admitted at any time. The Departments of Art will remain  
open during the summer months for the accommodation of  
ladies who may wish lessons.

For Catalogue, address Mother Superior.

### Western Conservatory of Music,

2625 OLIVE STREET, ST. LOUIS.

Conducted according to the System of European Conserva-  
tories and Schools of Music.

The Conservatory will open daily throughout the whole  
year. For all information apply to the Director.

ROSCOE WARREN LUCY, Artistic Director.

Those wishing to become Teachers will be especially trained  
for that purpose. All pupils are taught by specialists, who  
are masters of their respective branches.

A. JAILLET, Secretary. F. GREG, Asst. Director

Tuition, \$15 per Term,

Either Instrumental, Vocal or Violin.

## CARPETS — CURTAINS.

Our stock will be found the most extensive in this  
city and complete of all novelties—many designs  
which are private to us and cannot be found else-  
where.

We solicit inspection and comparison of stock.

*Fretlich, Duncker & Renard*

504 & 506 N. 4th St.



# PROFESSIONAL CARDS.

## PIANO, ETC.

- O** TTO ANSCHUETZ,  
PIANIST AND TEACHER,  
Address, 1011 Morrison Ave., St. Louis.
- W** M. D. ARMSTRONG,  
Address, Alton, Ill.
- C** PHILIP BOESHENZ,  
PIANIST, ORGANIST, TEACHER OF HARMONY,  
Address, 1100 N. Leonard Ave.
- L** OUIS CONRATH,  
(Graduate of Leipsic Conservatory),  
PIANIST AND TEACHER,  
Address 1334 LaSalle.
- M** ISS H. DEUBACH,  
Address, 3608 North 11th Street.
- V** ICTOR EHRLING,  
PIANIST OF MENDELSSOHN QUINTETTE CLUB.  
Music Rooms, 104½ North Broadway.
- G** EORGE ENZINGER,  
TEACHER OF PIANO AND ORGAN  
Address, 2624 Rutger St.
- E** PSTEIN BROTHERS,  
Address, 2214 Lucas Place.
- C** HARLES H. GALLOWAY, Pianist & Organist.  
Organist St. George's Episcopal Church,  
Address, 2616 Goode Ave.
- M** ISS L. WRAY GAREY,  
PIANIST AND TEACHER.  
Address, in care of Kunkel Bros.
- M** ISS LOTTIE GERAK,  
(Late Pupil of Conservatory of Vienna.)  
CONCERT PIANIST AND TEACHER.  
Address, 3031 South 7th Street.
- M** A. GILSINN,  
ORGANIST OF ST. XAVIER'S CHURCH,  
Principal of Music Mo. School for the Blind.  
Residence, 3855 Bell Ave
- A** UGUST HALTER, ORGANIST,  
Organist Second Baptist Church.  
Address, 1709 Olive St.
- L** OUIS HAMMERSTEIN,  
PIANIST AND ORGANIST,  
Address, 1311 Dolman St.
- M** RS. EMILIE HELMERICHs,  
TEACHER OF PIANO AND VOICE  
English, German, French, Italian and Latin.  
Music Rooms and Residence, 2625 South 7th St.
- M** ISS MAGGIE HENNAGAN,  
TEACHER OF PIANO AND GUITAR,  
Address, 1205 N. Grand Ave.
- G** EO. H. HUTCHINSON,  
TEACHER OF PIANO AND HARMONY,  
Address, 3136 Chestnut St., St. Louis, Mo.
- C** H. JOHNSON,  
ORGANIST OF PILGRIM CHURCH,  
Graduate of Royal Conservatory, Munich. } Address,  
Teacher of Organ, Piano and Harmony. } 2950 Dickson St.
- G** A. KISSEL, ORGANIST,  
Manager "Olympia Quartette Club."  
Residence, 1106 Autumn St.
- P** ROBERT KLUTE,  
TEACHER OF PIANO-FORTE.  
Address, 1121 North 19th St.
- E** RNEST R. KROEGER,  
Address, 3315 Laclede Ave., St. Louis, Mo.
- M** RS. J. H. LEE,  
TEACHER OF PIANO,  
3526 Olive St.
- M** ISS. B. MAHAN,  
TEACHER OF ORGAN AND PIANO,  
Organist Grand Ave. Baptist Church. Organ Dept. Beeth-  
oven Conservatory.  
Address, Hotel Beers, Grand Ave. and Olive St.
- W** S. B. MATHEWS, TEACHER OF PIANO-FORTE,  
Lecturer and Writer upon Musical Topics,  
Room 18. No. 236 State St., Chicago, Ill.
- M** ISS L. F. MINER,  
TEACHER OF PIANO.  
Address, 3949 Olive Street.

## PIANO, ETC.

- O** F. MOHR,  
TEACHER OF PIANO.  
Address, 615 South Fourth St.
- P** AUL MORI,  
TEACHER OF PIANO AND VIOLIN.  
Address, 1016 Lynch Street.
- M** RS. A. F. NEWLAND,  
TEACHER OF MUSIC AND PIANO PLAYING,  
Address, 2730 Washington Ave.
- F** RED W. NORSCH, (PIANIST).  
Conductor of Orpheus Saengerbund and St. Louis Damenchor.  
Address, 1402 N. Grand Ave.
- M** ISS MAMIE NOTHHELFER,  
TEACHER OF PIANO,  
Address, 1806 Oregon Ave.
- M** RS. S. J. PARKS,  
TEACHER OF PIANO AND VOICE,  
Address 3034 Vine Grove Ave
- M** ISS ALICE PETTENGILL,  
TEACHER OF PIANO,  
Address, 515 North Vandeventer Ave.
- M** RS. LUCY B. RALSTON,  
TEACHER OF PIANO.  
Address, 3431 Lucas Ave.
- E** UGENE RAUTENBERG,  
TEACHER OF PIANO, HARMONY, ETC.  
Residence, 1020 Hickory Street.
- L** OUIS RETTER,  
TEACHER OF PIANO AND VIOLIN.  
Address, 1319 Hickory Street.
- A** LFRED G. ROBYN,  
PIANIST AND ORGANIST,  
Address, 3714 Pine Street.
- A** UGUST ROSEN,  
ORGANIST THIRD CONGREGATIONAL CHURCH.  
Floor Salesman with Estey & Camp.  
Residence, 1904 Coleman St.
- F** S. SAEGER,  
TEACHER OF PIANO, ORGAN AND COMPOSITION.  
Address, 2310 Cass Avenue.
- M** LLE. FLORENCE SAGE,  
CONCERT PIANIST AND TEACHER,  
Address, 2645 Olive Street.
- F** RED SCHILLINGER,  
TEACHER OF PIANO AND VIOLIN.  
Conductor of Apollo Singing Society and Freier Männerchor.  
Address, 2148 Salisbury St.
- P** SCHOLZ,  
TEACHER OF PIANO.  
Address 1114 Chouteau Ave.
- M** ISS MAGGIE STAHLEY,  
TEACHER OF PIANO,  
Address 2705 Lucas Ave.
- M** RS. ANNA STROTHOTTE,  
TEACHER OF PIANO.  
Address, 2916 Morgan St.
- M** ISS CLARA STUBBLEFIELD,  
PIANIST AND TEACHER.  
Address, 2711 Lucas Ave.
- E** ARL L. SYKES, PIANIST AND TEACHER OF PIANO.  
Reference, Dr. Wm. Mason, Steinway Hall, New York;  
Wm. H. Sherwood, Edgar S. Kelly, Chickering Hall, New York.  
Address, 2621 Gamble St.
- J** J. VOELLMECKE,  
TEACHER OF PIANO AND ORGAN,  
Director Nord St. Louis Bundes-Chor.  
Org. St. Johns C. Church. Address, 6912 Evans Ave.
- M** ISS CARRIE VOLLMAR,  
PIANIST AND TEACHER,  
Organist Bethel M. E. Church. Residence 2135 Sidney St.
- M** ISS KATIE E. WRIGHT,  
TEACHER OF PIANO AND VOICE,  
Address, 3023 Lucas Ave.

## SINGING, ETC.

- M** AX BALLMAN,  
TEACHER OF VOCAL MUSIC.  
Music Rooms, 104½ North Broadway.

## SINGING, ETC.

- M** RS. KATE J. BRAINARD, (Teacher of Vocal Music.)  
Special attention given to Oratorio and Ballad Singing.  
Directress and Manager of K. J. B. Ladies Quartette.  
Address, Mary Institute, Beaumont and Locust Sts.
- M** RS. K. G. BROADDUS,  
TEACHER OF THE VOICE AND HARP.  
Address, Lindell Hotel, St. Louis.
- S** C. BLACK, (BASSO-CANTANTE).  
SOLO BASS, ST. PETERS.  
Address, 2905 Thomas Street.
- L** OUIS J. DUBUQUE, (Organist Rock Church).  
TEACHER OF VOCAL MUSIC.  
At Academies of Sac. Heart and Loretto.  
Address, 2945 Gamble Street.
- M** ISS EUGENE DUSSUCHAL,  
Engages for Concert and Oratorio.  
Alto of Temple Israel  
Vocal Instruction. Address, 2227 Olive Street, St. Louis
- M** ISS LAURA E. FISHER, (SOPRANO).  
ENGAGES FOR CHURCH AND CONCERT.  
Vocal Culture and Piano Forte Instruction.  
Address, 1825 Rutger St.
- O** LYMPIA QUARTETTE.  
C. A. Metcalf, 1st Tenor, G. A. Kissell, 1st Bass,  
G. H. Bahrenburg, 2d Tenor, H. F. Niedringhaus, 2d Bass.  
Address, G. A. Kissell, Mgr., 1106 Autumn St.
- M** ISS JESSIE FOSTER,  
CONCERT SOPRANO.  
Address, c. o. Major Emory S. Foster, City Hall, St. Louis.
- M** ISS LILY GAVIN, (SOPRANO).  
Church and Concert Soprano.  
Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.
- H** ENRY GROFFMAN, (BASSO.)  
Engages for Concert, Oratorio and Opera. Basso at  
Presbyterian Church, Address, 200 N. Broadway.
- M** ISS CHARLOTTE H. HAX-ROSATTI,  
PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING.  
To be seen Friday afternoons. Address, 1738 Chouteau Ave.
- M** RS. NELLIE HAYNES-BARNETT,  
SOPRANO.  
Soprano Grand Ave. Presbyterian Church.  
Address, Barnett Flats, Jefferson Ave. and Chestnut St.
- G** EO. JARVIS, VOCAL TEACHER,  
Organist and Choirmaster St. Peter's Church,  
Vocal Teacher at St. Louis Seminary.  
Address, 1413 Chestnut St.
- M** RS. MAYO-RHODES,  
SOPRANO.  
Engages for Concert and Oratorio.  
Soprano 2d Baptist Church. Address, 2820 Washington Ave
- W** AYMAN C. MCCREERY, (TENOR.)  
Bus. Mgr. of HATTON GLEE CLUB,  
CHOIRMASTER CHRIST CHURCH CATHEDRAL.  
Address, 1006 Chestnut St.
- R** OBERT NELSON, VOCAL ART STUDIO.  
Italian Vocal Art or Voice Development as taught  
by the celebrated Sig. Lamberti, of Milan, Italy.  
Address, 1722 Olive Street.
- J** AMES M. NORTH,  
VOCAL TEACHER,  
Music Rooms, 904 Olive St. Room 72.
- M** RS. LOUIE A. PEEBLES, (SOPRANO).  
Engages for Concert and Oratorio.  
Soprano Union M. E. Church.  
Vocal Instruction. Address, 3300 Morgan Street.
- J** OHN A. ROBINSON (Stenographer),  
BARITONE,  
Engages for Concerts and Literary Entertainments.  
Address, 506 Olive St.
- S** TONE-KREITER LADIES' QUARTETTE,  
ALICE B. STONE, Soprano. PATTI STONE, Mezzo.  
FREDERICKA B. KREITER, Alto. FREDA B. STONE, Contralto.  
Address, care G. H. Stone, "Globe-Democrat," St. Louis.
- A** RTHUR D. WELD,  
SOLO BARYTONE, CHURCH OF MESSIAH.  
Concert, Oratorio, Opera and Drawing Room Engagements.  
Address, 2221 Chestnut Street, St. Louis.

## VIOLIN, CELLO, ETC.

- P** G. ANTON, JR.,  
VIOLONCELLO.  
Concert Soloist.  
Address, 1110 Olive St.
- J** H. BAUER,  
TEACHER OF VIOLIN.  
Bauer's Orchestra. Brass and String Music furnished  
for all occasions. Address, 925 Morrison Ave.
- P** ROF. L. BRUN, (CLARINETIST).  
Engages for Miscellaneous Concerts.  
Address, care of Aschenbroedel Club, Box 10, 604 Market St.

## VIOLIN, CELLO, ETC.

**ROBERT BUECHEL**, Teacher of Flute and Violin,  
Composer of Beautiful Star, Waltz; Only You, Gavotte;  
Our Favorite Band March, played by Gilmore's band with  
great success. Address, 601 Hickory St.

**MISS AGNES GRAY**,  
VIOLINIST AND TEACHER,  
Concert Soloist.  
Address, 2646 Olive St.

**PLEAS. HACKLEMAN**,  
(CORNETIST POPE'S THEATRE),  
Engages for Solos for all occasions.  
Address, 2739 Sheridan Ave.

**VICTOR LICHENSTEIN**,  
Teacher of Violin. Concert Soloist,  
Address, 1119 N. 19th St.

**GEORGE HEERICH**,  
TEACHER OF VIOLIN.  
CONCERT SOLOIST.  
Address, 1706 Wash St.

**LOUIS MAYER**, CONDUCTOR OF ORCHESTRAS.  
Teacher of Violin, Violoncello, and Instrumentation.  
Address, 2125 Olive St.

**SIG. GUIDO PARISI**,  
VIOLINIST,  
Address, 1628 Olive street.

**SEV. ROB. SAUTER**,  
TEACHER OF VIOLIN,  
Address, 928 Hickory St.

**EUGENE RAUTENBERG'S ORCHESTRA**  
is now open for engagements.  
First class Music furnished for Balls, Parties, Reception, etc.  
Address, 1020 Hickory Street.

## ZITHER, GUITAR, ETC.

**CHARLES C. BERTHOLDT**,  
TEACHER OF BANJO AND MANDOLIN,  
Member of Beethoven Mandolin Orchestra.  
Address, 2737 Washington Ave.

**HANS BOECK**,  
TEACHER OF ZITHER AND CONCERT SOLOIST.  
Address, 1019 South 13th Street.

**HERMAN HAEGER**,  
MUSICIAN,  
Teacher of Zither and Mandolin,  
Address, 711 South Broadway.

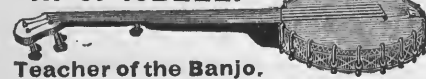
**AUGUST MEYER**,  
TEACHER OF ZITHER,  
Address, 1220 Park Ave., St. Louis.

**H. B. MULBENNAN**,  
TEACHER OF GUITAR AND MANDOLIN.  
Music furnished for Receptions. Address, 2649 Olive St.

## PIANO TUNERS.

**W. C. CROUSE**,  
PIANO TUNER,  
With Jesse French Piano and Organ Co. 902 Olive St.

**GEORGE VIEH**,  
TUNER AND REPAIRER OF PIANOS & ORGANS.  
628½ Olive St., 2d floor, and Scharr Bros., 1000 Olive St.  
Orders by postal card receive prompt attention.

**H. J. ISBELL.**

Teacher of the Banjo.  
LEADER OF THE IDEAL BANJO CLUB.  
Manufacturer of the Artist Banjo.  
Address, 2224 Chestnut Street.

**A. SHATTINGER,**

No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,  
Musical Instruments, Sheet Music  
AND MUSIC BOOKS.  
LOWEST PRICES and BEST GOODS,  
Correspondence Solicited. Catalogue Free.

**Welsh's Music and Piano Store.**

Pianos, Organs, Sheet Music  
and Musical Instruments of all Kinds.  
Address, 821 Franklin Ave., St. Louis.

**J. ELLICOCK,**

Dealer in Musical Instruments and Musical Merchandise.  
Sheet Music and Music Books. Agent for the celebrated  
Washburn Guitars, Mandolins and Zithers. Country Orders  
Solicited. 2415 N. Broadway, ST. LOUIS, MO.

**SMITH'S MUSIC HOUSE**, Warerooms, 1522 Olive St.  
Sole Agent for Sohmer & Co.'s, Ivers & Pond, Hallett & Cum-  
ston and Wyman & Co.'s Pianos, and Newman Bro.'s Organs  
Sheet Music and Musical Merchandise of all kinds.

**A. E. WHITTAKER,**

SUCCESSOR TO EDWARD NENNSTIEL.  
Pianos and Organs for Sale and for Rent. Tuning and  
Repairing. 1518 Olive Street, ST. LOUIS.

**VIOLINS, GUITARS, BANJOS & MANDOLINS**,  
New and Second-Hand, Sold and Exchanged. Repairing a  
Specialty. All work guaranteed first-class, by C. A. Lohman,  
No. 1309 Market St., St. Louis, Mo.

**A. P. ERKER & BRO.**, Practical Opticians,  
617 Olive Street, Second Door West of Barr's.  
Spectacles, Glasses, Telescopes, Microscopes, Drawing Instru-  
ments, Artificial Eyes, &c., &c.

**G. ADOLPH SCHENK**,  
TEACHER OF DRAWING, CARVING  
AND MODELING.  
108 South Fourth Street, St. Louis, Mo.

**DR. ADAM FLICKINGER**,  
DENTIST.  
Removed his office from 707 Pine Street to 1113 Pine St.

**JACOB CHRIST**,  
MERCHANT TAILOR,  
No. 19 South Fifth Street,  
Temple Building, ST. LOUIS, MO.

**J. B. MEISINGER,**

MANUFACTURER OF

**Art Stained Glass,****1805 Market Street,****BEVELLED, CHIPPED AND CRYSTALIZED  
PLATE GLASS.****ST. LOUIS.**

**JACOB SPECK**  
Successor to P. ADAM.  
**CONFECTIONERY**  
Ladies' Restaurant and Ice Cream Saloon.  
414 MARKET ST., - ST. LOUIS, MO.  
TELEPHONE No. 129.  
Parties and Weddings Supplied at Shortest Notice.  
Country Orders Solicited.

**T. BAHNSEN  
PIANOS****Grand, Upright and Square.**

Are manufactured in St. Louis and  
endorsed by our leading artists for  
Durability, Touch, and Even-  
ness in Tone.  
Warerooms, 1520 Olive St.

**BARREIRAS'**  
**PIANO WAREROOMS,**  
1530 Olive Street,  
ST. LOUIS, MO.

PIANOS AND ORGANS (new and second-hand)  
Bought, Sold, or Exchanged, Pianos for Rent—\$2.50  
to \$7.00 per month.

**FAT FOLKS**  
using "Anti-Corpulene Pills" lose 10 lbs. a  
month. They cause no sickness, contain no poison and never  
fail. Sold by Druggists everywhere or sent by mail. Partic-  
ulars (sealed) &c. WILCOX SPECIFIC CO., Phila., Pa.

**C. I. WYNNE & CO.****General Music Dealers.**

All the Latest Music in Stock as soon as Published.

ORDERS PROMPTLY FILLED. CATALOGUES FREE.

916 Olive Street, St. Louis, Mo.

Western Agents for Bay State Guitars.

**H. BOLLMAN & SONS,**

No. 1100 Olive Street, St. Louis, Mo.  
Music Publishers and Dealers in any Musical Merchandise.  
Send for Catalogue.

PAPER IN THIS REVIEW FURNISHED BY  
**LOUIS SNIDERS' SONS CO., PAPER MAKERS,**  
Music Paper a specialty. CINCINNATI.

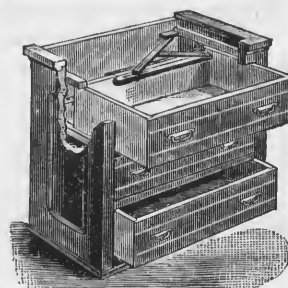
**OWENS PRINTING COMPANY,**  
314 and 316 LOCUST STREET.  
Catalogue and publication work a specialty.

**ST. LOUIS PAPER CO.**  
703 TO 709 LOCUST STREET,  
ST. LOUIS, MO.

**Henry F. Miller  
PIANOS.****J. A. KIESELHORST,**

General Manager for St. Louis.

1111 Olive Street.

**Our New Equalizer**

Prevents all binding or  
sticking of Furniture  
Drawers. Will run  
evenly and easily at all  
times. Do not be talked  
out of it, but see that our  
New Equalizer is on the  
Drawers of the Furniture  
you buy.

Furniture Drawer  
Equalizer Company  
FAYETTE, MO.

Pat'd June 4th, 1889.

**LIEBICH & SENF  
Practical****→ Furriers,**

Seal Skin and Fur-Lined Garments a Specialty.

800 Pine Street, - ST. LOUIS.

ORDERS FROM THE COUNTRY PROMPTLY ATTENDED TO.

**PALMER'S** and Modula- **BOOK OF 516** tions in all Keys. **SHORT AND BRIGHT** For Church Organ- ists, \$1.50 net. **INTERLUEDS** No discount.



**PALMER'S PIANO PRIMER.**  
Endorsed by America's greatest pianists. A clear, concise, and exhaustive work on the first principles of piano playing. 75 cents.

**PALMER'S PRONOUNCING**  
Pocket Dictionary of over 2600 musical terms. 25c.

**KING OF THE SEA. A CONCERT**  
Song for Bass or Baritone. 50c.  
Sent postpaid on receipt of marked prices. If your music dealer don't keep them, send direct to H. K. PALMER, Lock Box 2841, New York City.

**ALFRED DOLGE,**  
Piano-Forte Materials  
—AND—  
Tuners' Supplies.  
122 E. 13th St., NEW YORK.

## ESTEY & CAMP,

Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

## Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

## Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

## Payments

giving a variety to select from that can not be found in any other house in the country.  
Every instrument warranted. Catalogues mailed on application.

## ESTEY & CAMP,

Nos. 188 and 190 State Street, - CHICAGO, ILL.

**JOHN STOCKER,**  
President.

**CHAS. STAGL,**  
Sec'y & Manager.

**UNION ELECTRIC CONSTRUCTION CO.**  
Chandeliers & Fixtures, Electric Bells.  
Annunciators, Burglar Alarms, etc.  
No 312 N. ELEVENTH ST. ST. LOUIS MO.

Wiring of Stores, Residences, Buildings and Towns  
for **ELECTRIC LIGHTS.**

All kinds of **Electrical and Combination Fixtures.**

*Electric Bells, Annunciators and Watchman Clocks.*

**Wiring of Fine Residences a Specialty.**

**CORRESPONDENCE SOLICITED.**

# KROEGER PIANOS

**KROEGER & SONS,**

**Manufacturers.**

**FACTORY AND WAREROOMS,**

Corner 21st Street and 2d Avenue,  
**NEW YORK.**

Agent for St. Louis and State of Missouri,

**F. BEYER,**

No. 820 Chouteau Ave.,  
**ST. LOUIS.**

# TO OUR SUBSCRIBERS.

## SPECIAL ANNOUNCEMENT.

Next month we will offer a Special Premium List to all who think well enough of the REVIEW to send us new subscribers.

This list will be the most complete ever offered by any paper. It will comprise anything you may wish to work for.

In the meantime, look around for subscribers.

**KUNKEL BROTHERS,**

Publishers Kunkel's Musical Review.



# Premium Extraordinary!

## SHEET MUSIC CABINET.

As a **Premium** for only 15 Subscribers sent to the "REVIEW", we will furnish a No. 44, 54 or 64 Florence Sheet Music Cabinet, either in natural oak, cherry, antique oak or ebony, worth

**\$ 35 00**



**\$ 35 00**

The 15 Subscriptions need not be sent at one time: as soon as you have a few, send them on, and we will give you credit for same. On receipt of the last we fill order for Cabinet.

**It makes a wonderfully beautiful Parlor Piece of Furniture,**

**And no Pianist who has ever seen one would be without it.**

For Illustrated Catalogue, send to

**FLORENCE CABINET COMPANY,**

SAMPLES TO BE SEEN AT OUR OFFICE,

628 Opera House Building, CHICAGO, ILLS.

**KUNKEL BROTHERS,**

612 Olive Street,

ST. LOUIS, MO.



## MAJOR AND MINOR.

At Teresa Carreno's third appearance in Vienna, the programme was: Sonata, Op. 27, No. 2, Beethoven; Nocturne, G major; Valse, A major, Chopen; Vogel als Phrophet, and Toccata, Schumann; "Si oiseau j'étais," Hanselt; Etude, B flat, Liszt; Octave Etude, Kullak; Prelude and Fugue, Mendelssohn; and Grande Polonaise, E. Liszt. The audience were rapturously enthusiastic. They recalled her three times and she gave three encores. At the end of the concert everybody crowded around the platform to ask her to play once again; solemn old gentlemen went and planted their hats and sticks down by the piano and left them there until she came back a third time. Her playing is compared with that of Bülow, Rubinstein, Liszt, and Tausig; but she is said by some to be wanting in poetry and soul. All this is related by a correspondent of the London Musical World.

Franz Rummel, the great pianist, will shortly come to this country with his family, to spend the summer and prepare for the musical season of 1890-91, in which he will play an important part.

Monte Pickens, teacher at the North Texas Female College, Sherman, Texas, gave a pupil's recital, with much success. Among the numbers were: A la Valse, Petit Impromptu (piano)—Bohm; Les Sylphes, Valse Caprice (piano)—Bachman; Charge of the Hussars (piano)—Spindler; Fifth Nocturne (piano)—Leybach. Selected from Kunkel's Royal Edition.

"One of the most remarkable musicians living is Saint-Saëns. He is a compendium of Bach and the old Masters, and he knows everything from memory, everything! Think of this man who will tell you in which part of a score in an old work by Bach or by Palestrina such and such a passage is written; where, in a score of some other master in such or

such an edition of the same, occurs a phrase for bassoon or oboe; a man who will sit down to the piano or organ and play from memory any and every thing in the classic scores. It is wonderful, wonderful!"—D'Albert.

See our great premium offer, page 51.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Did you ever see 12 numbers of the REVIEW bound? They make a magnificent present.

Oysters in every style, at Milford's.

His Progress.—Dashaway—"You say you are going to call on Miss Palisade. What! in that shabby outfit?" Cleverton—"My dear boy, I've got way beyond the point where she notices what I wear."

## GRAND MUSIC HALL.

Friday Evening, May 9. Saturday Evening, May 10.

At Eight O'Clock.

ONLY CONCERTS BY THE

## BOSTON SYMPHONY ORCHESTRA.

70 PERFORMERS. 70

Mr. Arthur Nikisch, Conductor.

## SOLOISTS:

Mme. STEINBACH-JAHNS, Dramatic Soprano, late of the Leipzig Stadt Theatre.  
Mme. FANNY BLOOMFIELD-ZEISLER, Pianiste.

Mr. FRANZ KNEISEL, Violin.

Mr. LEO SCHULZ, Violoncello.

FRIDAY EVENING, MAY 9.

VORSPIEL—"Die Meistersinger," Wagner.  
ARIA from "Tannhauser," Wagner, Mme. Steinbach-Jahns.  
CONCERTO for Pianoforte and Orchestra, Liszt, Mme. Bloomfield Zeisler.  
ITALIAN SYMPHONY, Mendelssohn.  
SONGS, with Piano: a. "O Lieb," Liszt; b. Lullaby, Brahms; c. "Die Quelle," Goldmark; Mme. Steinbach-Jahns.  
SYMPHONIC POEM—"Les Preludes," Liszt.

SATURDAY EVENING, MAY 10.

OVERTURE—"Sakuntala," Goldmark.  
FIRST MOVEMENT from Concerto for Violin, Brahms, Mr. Kneisel.  
SUITE—"Peer Gynt," Grieg.  
CONCERTO for Violoncello, Eckert, Mr. Schulz.  
SYMPHONY in C minor, No. 5, Beethoven.

Popular Prices: Tickets 75, \$1 & \$1.50 at Balmer & Weber's.

## PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.  
To improve the touch.  
To ensure flexibility and rapidity.  
To give correct position of the hand.  
To save time and a vast amount of labor.

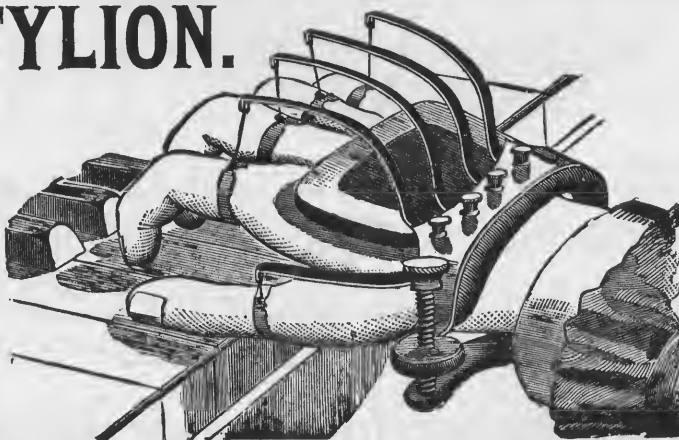
Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—

MAD. JULIE RIVE-KING. MR. S. B. MILLS.  
MR. CHAS. KUNKEL. MR. H. G. ANDRES.  
MR. ARMIN DOERNER. MR. OTTO SINGER.  
MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,  
153 W. Fourth St., Cincinnati, O.



Ask your Druggist or Grocer for

**BLISS' Cockroach and Bed-Bug Exterminators.**

Contracts taken for the COMPLETE extermination of Cockroaches, guaranteed for one year.

Office and Salesroom, 1138 Olive St., St. Louis.

**MUSIC MADE EASY**

THE RUDIMENTS OF MUSIC explained in a most concise and novel manner. Easy to be understood by beginners, and designed to assist the teacher. Especially adapted for use in all musical institutions. By R. CHALLONER. Price, 40 cents.

The Newhall & Evans Music Co. 171 W. 4TH ST. CINCINNATI, O.

**JESSE CORNELIUS PAINTING CO.**

TELEPHONE 1496

ARTISTIC PAINTING,

211 N 12TH ST

\* Established 1864. \*

**THEO. EAGLE, JEWELER.**

Diamonds, Watches, Jewelry AND SILVERWARE.

N. W. Cor. Broadway & Walnut Street, ST. LOUIS, MO.

Our Prices are the Lowest.

**DECKER & SON. PIANOS.**

BUSINESS ESTABLISHED IN 1856.

Six Years prior to any House of a similar name.

**W. T. BOBBITT,**

St. Louis Representative, 1426 OLIVE STREET.

Call and see these Superior Instruments.

**Dr. Enno Sander,**

125--129 S. 11th St., ST. LOUIS, MO.

Manufactures

**The Best Mineral Waters.**

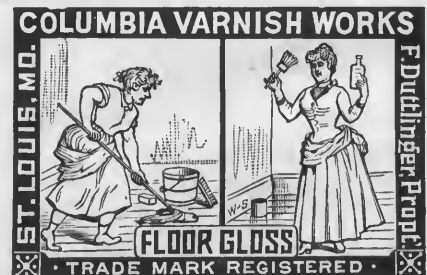
For Table use, as well as for MEDICINAL purposes, and a most excellent

**AROMATIC GINGER ALE.**

The superiority of his products have been acknowledged by numerous PREMIUMS and the endorsement by the most prominent members of the St. Louis Medical Profession.

SEND FOR CIRCULARS.

**FLOOR GLOSS** beautifies the home, imparts to the floor a brilliant color and mirror-like lustre, dries instantly, enabling the apartments to be used directly after application. Tire-some Scrubbing Absolutely Unnecessary. 10 Different Colors.



Trade Mark No. 16015, Reg. Nov. 20th, 1889.

Floor-Gloss is of Special Interest to Ladies.

Ask for circulars and see samples of all colors of "Floor-Gloss" applied on flooring, which shows exactly what "Floor-Gloss" will do. FROST & RUF, 700 Olive St., Gen'l Selling Agts.

AWARDED First Prize

—AT— CINCINNATI CENTENNIAL EXPOSITION, 1888.



WILLER'S

**SLIDING FLY SCREENS.**

Call and see models or write for illustrated catalogue and estimates.

C. P. FINLEY, Genl. Agent, 904 Olive Street, ST. LOUIS, MO.